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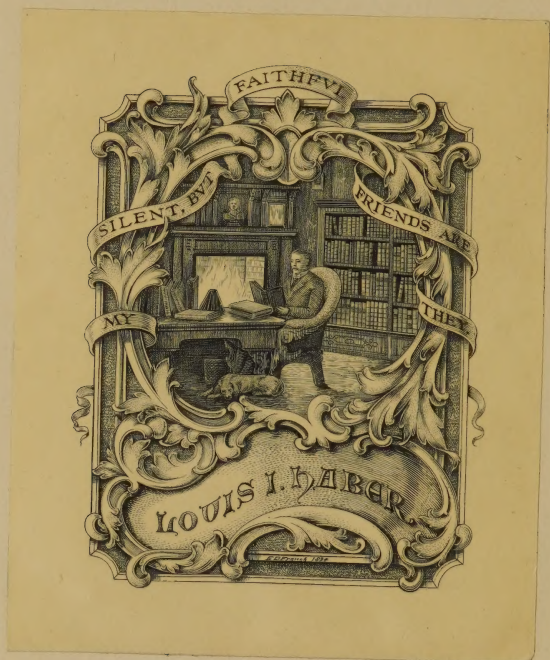
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*A Dissertation upon  
English Typographical Founders  
and Founderies*



A DISSERTATION  
UPON  
*English Typographical Founders  
And Founderies*

BY  
EDWARD ROWE MORES  
A.M., A.S.S.

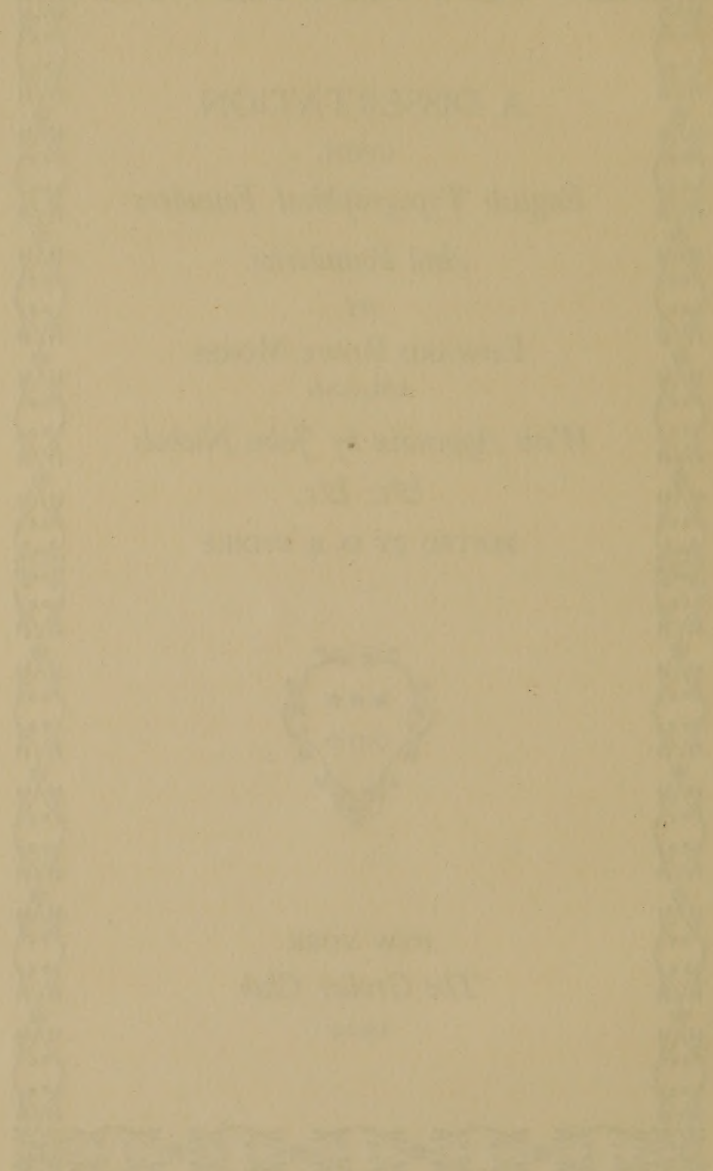
*With Appendix by John Nichols  
&c. &c.*

EDITED BY D. B. UPDIKE



NEW YORK  
*The Grolier Club*  
1924

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## PREFACE

**E**DMUND Rowe Mores' "Dissertation upon Typographical Founders and Founderies," with the notes added to it by John Nichols in 1779, has been, ever since it was issued, an important document in the history of English type-founding and printing; it is very often quoted, and its title is familiar to students of English typography. Yet as a whole the Dissertation is known to few, partly because of its rarity, partly because of the discouraging typographical form in which it was cast,—due to mannerisms of abbreviation and type-setting no doubt insisted on by its author,—and finally (to quote a passage prefatory to a famous collection of tracts), because "among the various Labours of Literary Men, there have always been certain Fragments whose Size could not secure them a general Exemption from the Wreck of Time, which the intrinsic Merit entitled them to survive."

With the present reprint of the Dissertation, it has been thought desirable to include Richard Gough's contemporary Memoir of Mores, and the notes and the genealogical table of the Mores family that accompanied it. I have myself contributed some supplementary gleanings which illustrate the character, if they do not much enhance the reputation, of our author. Thus these *disjecta membra* "by uniting together defend themselves from Oblivion, form a Phalanx that may withstand every Attack from the Critic to the Cheesemonger, and contribute to the Ornament as well as Value of Libraries."

The English translation of the second letter to the Superior of the Convent at Rouen, which so cleverly imitates Mores' English style, is the work of Mr. Francis K. Ball,

of

of Boston. For transcripts of several letters in the British Museum relating to Mores, two of which I have quoted, I am indebted to the kindness of Mr. Stanley Morison of London.

A full-length figure of Mores in academical dress, standing in a Gothic library, was engraved by J. Mynde (an engraver much patronized by Mores) after a portrait by Van Bleek. An entirely different portrait—the head only—in a small oval, framed in a decorative cartouche, was also engraved by Mynde. The portrait in this book is reproduced (without the cartouche) from a copy of the latter print in my possession; and the title-pages from the Specimen and Catalogue are also reproduced from copies belonging to me. The fac-similes of types represent the principal divisions of the Specimen and are grouped as closely as possible to the pages of the Dissertation recording them. The page of “flowers,” however, illustrates some paragraphs occurring earlier, that describe their various forms.

While Mores’ eccentric methods of printing the Dissertation have been closely followed, I have allowed myself some slight latitude in the typographical arrangement of certain portions — notably in the final synopsis of types, which in the original edition was not printed like similar passages in earlier pages, but in type which, up to that point, had been used only for foot-notes. Except for this, the Dissertation and its reprint practically run page for page. The Appendix I have not attempted to confine to the space that Nichols allowed for it, but have set his notes in a larger type, making what may not be very readable, at least more legible.

D. B. U.

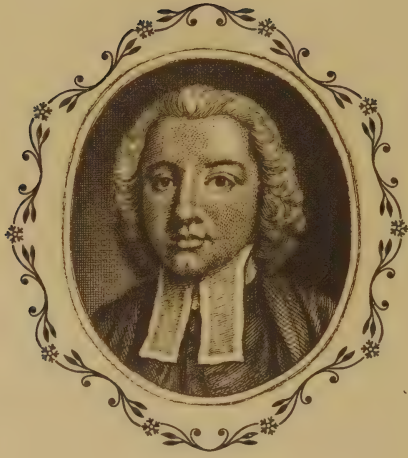
The Merrymount Press, Boston  
June, 1924

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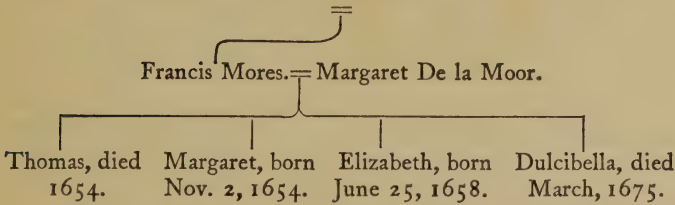


# MEMOIRS OF THE AUTHOR

BY RICHARD GOUGH

**E**DWARD-ROWE MORES, M. A. F. S. A. descended from an antient family, which had been seated from the beginning of the sixteenth century at Great Coxwell\*, in the county of Berks, and allied by his grand-mother to that of Rowe, which had been settled at Higham-Bensted in Walthamstow, in the county of Essex, ever since the middle of the same century†, was born January 13, 1730, at Tunstall in

\* Thomas Mores.



Another branch of this family was seated at Langford in the same county, from 1552 to 1602. Excerpta ex Registris paroch. p. E. R. Mores, among his Coxwell collections, in the hands of Mr. Gough, who has also six plates engraved at his expence for a history of this parish.

† Higham-Bensted manor, in Walthamstow parish, was the seat of the Rowe's from 1568, when it was purchased by Sir Thomas Rowe, lord mayor of London that year, who died 1570<sup>a</sup>, and was buried in Hackney church in a chapel built by him, as was also his son Sir Henry, lord mayor of London 1607, who died 1612, and his grandson Henry, all successively lords of the manor of Shaklewell. Susan daughter of the last Henry married William Haliday,

<sup>a</sup> *Morant's Essex*, I. 35. He married Mary daughter of Sir John, and cousin to Sir Thomas Gresham; Robert his younger son was father to Sir Thomas Rowe ambassador from James I. to the Mogul and the Porte, who died 1644, and is buried at Woodford.

alderman

in Kent, where his father was rector for near 30 years.

alderman of London and chairman of the East India company, who died 1623, and was buried in St. Lawrence Jewry with his wife (who died 1645) and two daughters. (Strype's Survey of London, I. b. 3. p. 57.) Their four monuments, and a view of Higham hall, were engraved at the expence of Mr. Mores, whose grandmother was of this family.

In the north aisle of Walthamstow church is a family vault of the Mores and Rowes, over which are these inscriptions on flat stones:

Here lyeth the body of Mrs. || Catherine Rowe sister to Mrs. || Ann Mores mentioned on the || adjacent monument; who departed || this life Nov. 10<sup>th</sup> 1737. || She by her last will & testament || ordered to be buried near to the || grave of her said dear sister, and to || have inscribed on her tomb stone || the prayer of the humble Publican || Luke xviii. 13. || *God be merciful to me a sinner.*

On the top of the stone a quatrefoil in a lozenge. *Rowe.*

On an oval marble monument against the south side of the north aisle is this inscription:

Near this place || lyeth interred the body || of Mistres Anne Mores daugh-||ter of Robert Rowe Esq. the eldest || surviving son of Sir William Rowe of || Higham Hill in this parish Knight. She || was married to Edward Mores of Great || Coxwell in the county of Berks, Gent, by || whome she had four children, but of them || only remains her entirely devoted & af-||fectionate son Edward Rector of Tunstall in || Kent, who in memory of her, the most tender || and indulgent yet prudent and best of Mothers || exemplary for all the duties of a truly humble || devout & zealous christian, hath erected || this monument. || She died at the parsonage of Tunstall || aforesaid, Jan. the fifth A. D. MDCCXXIV. aged || LXXVII years & XI days. || Psalm xxxv. 14. *I went heavily as one || that mourneth for his mother.*

Here also lyes the body of the above named Edward || Mores who died on the 8<sup>th</sup> day of April 1740 in Grace || Church street London & whose especial desire || it was to be buried in the same grave with his || said dearest mother.

In a lozenge, *Mores impaling Rowe.*

On a brass plate set in stone against the wall of the Monox chapel at Walthamstow is this inscription, with the arms of Rowe:

“Gulielmus Rowe de Higham hill in comitatu Essex, generosus, Thomæ Rowe militis filius natu tertius, Oxonii in Collegio Meriton optimarum artium studiis præclare institutus cum summa laude, non solum domi magistrus in artibus adeptus est dignitatem, sed etiam foris in Germania & Gallia ob summam eruditionem et pietatem, viris eruditus, præcipue autem Immanueli Tremellio & Theodoro

Bezæ



years\*. He was educated at Merchant Taylor's School†; and admitted a commoner of Queen's College, Oxford, June 24, 1746. While he resided at Oxford, 1746, he assisted in correcting an edition of Calasio's

Bezæ longe charissimus fuit. In matrimonium duxit Annam Cheyney de Chesham Boys in comitatu Buckingham armigeri filiam. Beneficus erat in pauperes, et in omnes pro facultatibus suis hospitalis. Pacem et coluit ipse & aliis ut eam mutuis officiis confirmaret auctor fuit. Quum pecunia ad usus publicos exigetur, ne major quam pro rata portione vicinis suis imperaretur diligenter curavit, et imperatæ ne tenuiores exhauriri sequeretur bonam partem ipse dissolvit: denique et suis et alienis veræ pietatis & virtutis exemplar proposuit. Demum vitæ honestæ et pie transactæ parem sortitus exitum, ipsi jucundum, amicis et vicinis luctuosum, Junii 29<sup>o</sup> die obiit 1596.

Thoma patre satus, Gulielmus Rotis eodem  
 Qui Londinensi Prætor in urbe fuit,  
 Notus homo patriis, externis notus in oris,  
 Tanta doctrina cognitione fuit.  
 Pacis amans, Pietatis amans, populoque benignus,  
 Cui locus nullo tempore clausus erat.  
 Natis quinque Pater, natus quatuor: isto  
 Commisit moriens ossa tegenda solo.

\* See, an account of him, p. 58. ["History and Antiquities of Tun-  
 "stall." ] He married the sister of Mr. Windsor, an eminent undertaker,<sup>a</sup>  
 in Union Court, Broad Street. His father was Edward Mores of Great  
 Coxwell, in the county of Berks, where his grandfather Francis died,  
 and is buried in the chancel, on the south wall of which the following  
 epitaph is erected to his and his wife's memory :

Here lieth the body of || Margret the loveing || wife of Francis  
 Mores of || Great Coxwell Gentleman. || Shee was the mother of ten ||  
 children, viz. four sonnns, || six daughters, and the || two and twenty  
 child of || Francis Moore of Clanfield in the || county of Oxford, esq.  
 and of || Mary his wife. she deceased || This life in hope of a better ||  
 The eleventh day of Septem||ber in the yeare of our || Lord God  
 1675.

† Mr. Mores had made a few collections for a history of this school, and  
 lists of persons educated there. A view of it was engraved by Mynde,  
 in 1756, for Maitland's edition of "Stowe's Survey," 1756, inscribed  
 "Scholæ Mercatorum Scifforum Lond. facies orientalis. Negatam  
 "à Patronis D. Scholaris, *Edw. Rowe Mores*, arm. A. M. S. A. S."

<sup>a</sup> [Used as an equivalent of "contractor." D. B. U.]

Concordance\*, intended by Jacob Ilive†, a crazy printer, who afterwards associated with the Rev. William Romaine, and published this Concordance in 4 volumes folio, 1747. Before he was twenty, Mr. Mores published at Oxford in 4to. 1748, "Nomina & Insignia gentilitia Nobilium Equitumque sub Edvardo primo rege militantium;" the oldest treasure, as he styles it, of our nobility after Domesday and the Black Book of the Exchequer. He had also printed, except notes and preface, a new edition in 8vo. of Dionysius Halicarnassensis "de claris Rhetoribus," with vignettes engraved by Green, the few copies of which were sold after his death. In 1752 he printed in half a 4to. sheet, some corrections made by Junius in his own copy of his edition of Cædmon's Saxon paraphrase of Genesis, and other parts of the Old Testament, Amstelod. 1655; and in 1754 he engraved 15 of the drawings from the MS. in the Bodleian Library. The title of these plates is "Figuræ quædam antiquæ ex Cædmonis monachi paraphræos in Genesim exemplari pervetusto in bibliotheca Bodleiana adservato delinæatæ; ad Anglo-Saxonum mores, ritus, atque ædificia sæculi, præcipue decimi, illustranda in lucem editæ. Anno Domini MDCCLIV." These plates are now in the possession of Mr. Gough.

In 1752 he was elected a member of the Society of Antiquaries, and two years after was one of a committee for examining the Minute-books of that society, with a view to selecting from thence papers proper for publication.‡

Being intended for orders by his father, he took

\* See his "Dissertation on Founders," p. 64.

† Of whom, see more in the Anecdotes of Mr. Bowyer, 4to. p. 130.

‡ A more numerous committee were appointed for the same purpose 1762. But still the publication lingered till 1770, when the first volume of the *Archæologia* appeared. Many valuable Dissertations and Communications still remain unselected from the early Minute-books.

the degrees of B. A. May 12, 1750, and M. A. Jan. 15, 1753; before which time he had formed considerable collections relative to the Antiquities, &c. of Oxford, and particularly to those of his own college, whose archives he arranged, and made large extracts from, with a view to its history. He had engraved three plates of the Black Prince's apartments there, since pulled down, drawn and engraved by that very ingenious artist B. Green. Twenty-eight drawings at his expence, by the same hand, of antient gates, halls, &c. since ruined or taken down, are now in the possession of Mr. Gough, as also some collections for a History of Godstow nunnery, by Mr. Mores, for which a plate of its ruins was engraved, and another of Iffley church\*. His MSS. relative to his own College, with his collections about All Souls College, fell after his death into the hands of Mr. Aftle, who has presented the former to Mr. Price of the Bodleian Library.

Mr. Mores appears to have assisted Mr. Bilson in his burlesque on the latter society, published in a folio sheet, intituled, "Proposals for printing by subscription, the history of the Mallardians," treating them as a set of stupid *bon vivans*; at least he may be presumed to have contributed the prints of a cat said to have been starved in their library, and of two antient grotesque busts carved on the south wall of the college, the plates of which were in his possession.

\* Other plates engraved at Mr. Mores' expence were four of antique seals, two silver coins of Richard and John, found in digging the foundation of the new town-hall at Oxford. These coins are inscribed IOHAES ----- Rev. --- ONETA MERIARI --- ICI --- Rev. MONETA MERTVN; and are now in the hands of Mr. Burrell. A seal found near Canterbury in the possession of Edward Jacob, mayor of Feverham, 1750; another of Dunscroft, cell to Roche abbey in the county of York, in the hands of Mr. Warburton; another of William Bate, master of St. John Baptist's hospital, near the old castle at Carlisle, in those of Dr. Ducarel.

When

When Mr. Mores left the university he went abroad, and is reported to have taken orders; but whether this tradition has any better foundation than his affectation of wearing his academical habit, and calling it that of a Dominican friar, we do not pretend to vouch. It has been said that he entered into deacon's orders in the church of England, to exempt himself from serving civil offices. Thus much however is certain, that in the letters of administration granted to his son, on his dying intestate, he is styled "the *Rev. Edward-Rowe Mores, D. D.*" but from what bishop he received ordination we have not yet discovered. On his return to London, he resided some years in the Herald's College, intending to have become a member of that Society, for which he was extremely well qualified by his great knowledge and skill in heraldic matters; but altering his plan, he retired about 1760 to Low-Leyton, in which village he had resided some time before, and while he was churchwarden there considerably improved the church. Here, on an estate left him by his father, he built a whimsical house on a plan, it is said, of one in France.

In 1759 he circulated queries for a parochial History of Berkshire, but made no considerable progress. His collections on that subject are now in the possession of Mr. Gough.

The Equitable Society for assurance on lives and survivorship by annuities of 100*l.* increasing to the survivors, in six classes of ages from 1 to 10—10 to 20—20 to 30—30 to 40—40 to 50—50 to the extremity of life, owes its existence to Mr. Mores. It had been first suggested and recommended in lectures in 1756, by Mr. James Dodson, mathematical master at Christ's hospital, and author of the "Mathematical Repository," who had been refused admission into the Amicable Society on account of his age; but he dying November 23, 1757, before his design was completed,

except

except the plan of reimbursement to him and his 54 associates, Mr. Mores undertook to apply for a charter in 1761, but failing of success, he, with 16 more of the original subscribers, resolved to persevere in establishing their society by deed. It was hereby provided that Mr. Mores should be perpetual director, with an annuity of 100*l*. He drew up and published in 1765, "A short account of the Society," in 8vo. (of which a seventh edition with additions was printed in 1767), "The Plan and Substance of the Deed of Settlement," "The Statutes," "Precedents of sundry Instruments relating to the Constitution and Practice of the Society, London, 1766," 8vo. The "deed of settlement, and the declaration of trust, 1768," "A list of the policies and other instruments of the society, as well general as special," 8vo; but some disputes arising between Mr. Mores and the original members of this society, he separated from them that year. There were printed, "Papers relating to the disputes with the charter fund proprietors in the Equitable Society, by order of a general court held the 3d day of November, 1767, for the use of those assured on the lives of others, who shall apply for the same, 1769," 8vo. This society still subsists, and their office is in Bride-street, near Black-Friars bridge, to which it was removed from Nicholas lane, Lombard street, 1775\*.

\* It assures any sums or reversionary annuities on any lives, for any number of years, as well as for the whole continuance of the lives, at rates settled by particular calculations, and in any manner that may be best adapted to the views of the persons assured: that is, either by making the assured sums payable certainly at the failure of any given number of lives, or on condition of survivorship, and also by taking the price of the assurance in one present payment, or in annual payments, during any single or joint lives, or any terms less than the whole continuance of the lives. The plan of this society is so extensive and important, that, if due care is taken, it may prove a very great public benefit. Price on Reversionary Payments, 1771, p. 128, who proposes some improvements on this plan.

All

All Mr. Mores's papers on this subject are now in the hands of Mr. Aftle.

In the latter part of life, Mr. Mores (who had long turned his thoughts to the subject of early Printing) began to correct the useful publication of Mr. Ames\*. On the death of Mr. John James of Bartholomew Close (the last of the old race of letter-founders) in June, 1772, Mr. Mores purchased all the curious parts of that immense collection of punches, matrices, and types, which had been accumulating from the days of Wynkyn de Worde to those of Mr. James. From these a large fund of entertainment would probably have been given to the curious, if the life of Mr. Mores had been prolonged. His intentions may be judged of from his valuable "Dissertation on Typographical Founders and Founderies." As no more than 80 copies of it were printed, it will at least be considered as a typographical curiosity. Mr. Nichols, who purchased the whole impression, has subjoined a small Appendix to it.

Mr. Mores was a most indefatigable collector, and possessed great application in the early part of his life, but in the latter part gave himself up to habits of negligence and dissipation, which brought him to his end by a mortification in the 49th year of his age, at his house at Low Leyton, Nov. 28, 1778. His large collection of curious MSS. and valuable library of books were sold by auction by Mr. Paterfon in August following. Of the former his "History and Antiquities of Tunstall in Kent †," the only papers that were completed for the press, and for which he had engraved a set of plates out of the many drawings taken at his expense, was purchased at the sale by Mr. Nichols, who has now given it to the publick as a specimen of paro-

\* Mr. Nichols has a transcript of his few corrections on that book.

† Several Visitations of Kent, with large additions by Mr. Mores, were purchased by Mr. Hafted.

chial antiquities, which will shew the ideas of this industrious Antiquary, and his endeavour to make even the minutest record subservient to the great plan of national history. Several books of English antiquities with his MS. notes, and the most valuable part of such of the MSS.\* and scarce tracts as relate to our local antiquities, were purchased by Mr. Gough. Mr. Astle purchased his epitome of the Registers of the See of Canterbury, preserved in the Archiepiscopal Library at Lambeth, beginning with the first Register called Peckham, A. D. 1279, and ending with that of Archbishop Tenison in 1710; and his "Excerpta ex Registris Cur. Prærog. Cantuar." 3 vols. 8vo; vol. I. containing extracts from wills in the Prerogative-office, from 1385 to 1533; vol. II. extracts from 1533 to 1561; vol. III. extracts from 1592 to 1660. To the first volume is prefixed a learned and curious dissertation concerning the authority of the Prerogative Court †, with the names of the several Registers. Mr. Astle has also his catalogue of the Rolls preserved in the Lambeth library, made in the year 1758; his collections for the History and Antiquities of the City of Salisbury, containing several curious particulars and transcripts of records, &c. with some short Annals of the University of Oxford, from 1066 to 1310; and a MS. in Latin intitled "De Ælfrico Archiepiscopo Dorovernenfi Commentarius. Auctore Edwardo-Rowe Mores, "A. M. Soc. Antiq. Lond. Soc." This last MS. is in

\* Among these last were imperfect alphabetical lists of incumbents in Canterbury and Rochester dioceses, some corporation rentals for Salisbury, some other collections for which place, and several rolls of ancient deeds, were bought by Mr. Topham: the originals of Bateley's "Antiquitates Rutupinæ," Ballard's "Memoirs of illustrious Ladies," &c. Among the former, Browne Willis's "Mitred Abbies," and Dr. Tanner's "Notitia Monastica."

† By his intimacy with the late Mr. St. Eloy, one of the registers of the prerogative court, he got access to that office, and had thereby an opportunity of drawing up the above learned account.

the

the hand-writing of Mr. Mores, and seems to have been intended for publication. It contains ten chapters; the first seven relate to Archbishop Ælfric; Cap. 8. is intitled "De Ælfrico Bata;" Cap. 9. "De Ælfrico Abbate Meildunenfi;" Cap. 10. "De allis Ælfricis." An Appendix is subjoined, containing transcripts of Saxon charters and extracts from historians concerning Archbishop Ælfric.

Mr. Mores married Sufannah daughter of Mr. Bridgman, an eminent grocer in Whitechapel, who was before his father-in-law by having married the widow of his father. By this lady, who died in 1767, and lies buried in the church yard at Walthamstow with the inscription given below\*, he had a daughter, Sarah, married in 1774 to Mr. John Davis, house painter at Walthamstow, who died before her father; and a son, Edward-Rowe, married in 1779 to Miss Spence. Mr. Mores' only sister was married in 1756 to Mr. John Warburton, (son of the late antiquary and Somers set herald John Warburton, esq.) who has resided at Dublin many years, and is now pursuivant of the court of exchequer in Ireland.

\* Sufannæ Mores, || Annorum triginta septem liberorum binorum matri || amantissimæ, fidelissimæ, dilectissimæ. || Conjugi || supremum mariti donum || Mitem placide reddidit animam || Derelictum || Luctu || Fide solum leniendo obruens || Octavo die Jan. Incarnat. Anno || MDCCLXVII.

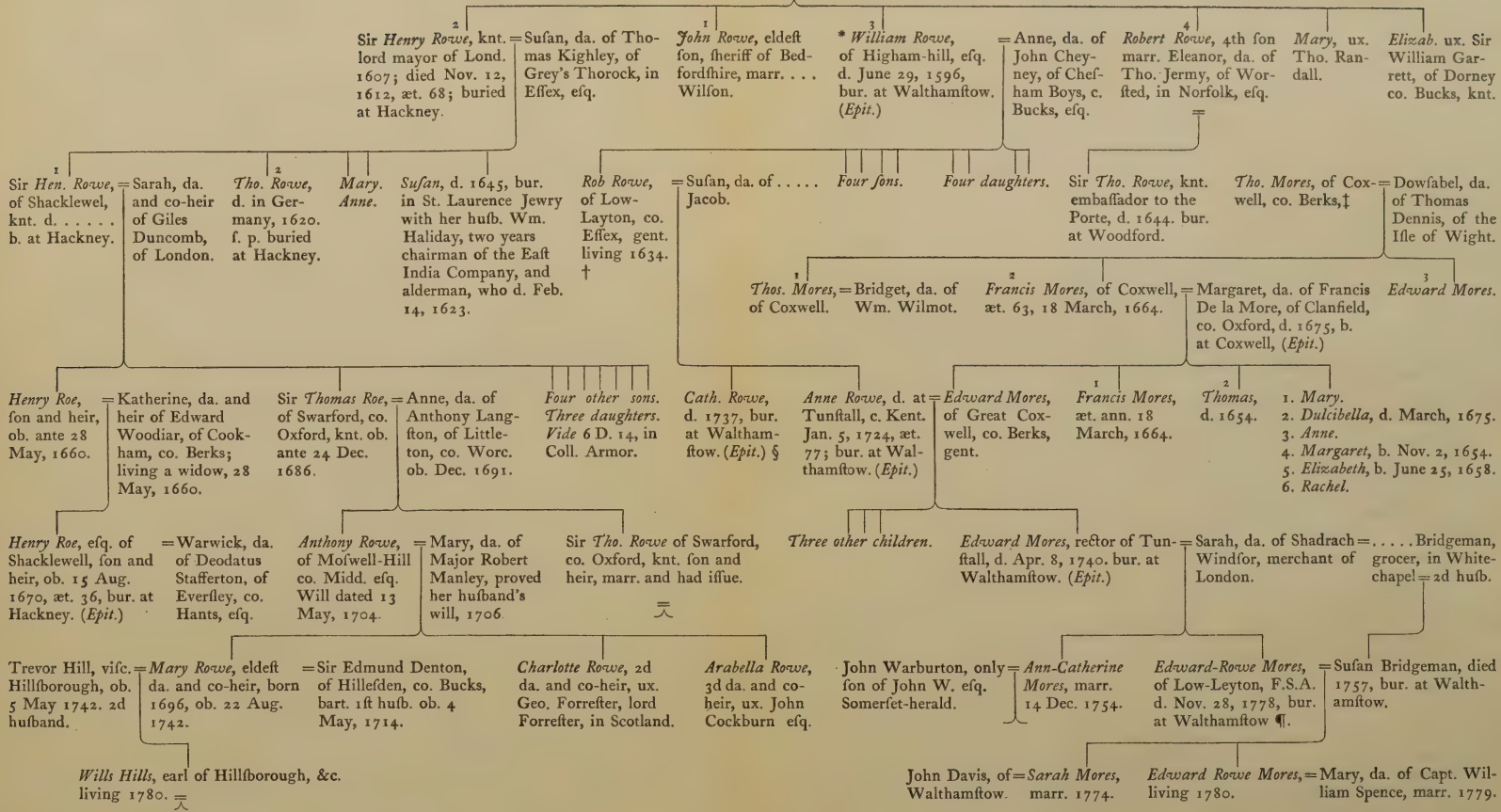
Mr. Mores was buried by her, and his achievement in Walthamstow church has Quarterly 1. 4. Mores. 2 G. a Quatre foil O. 3. Rowe. Impaling Sab. 10 plates, on a chief A. a lion passant Sa. gutte *A. Bridgeman.*



# PEDIGREE OF EDWARD-ROWE MORES.

[ From Nichols' Bibliotheca Topographica Britannica ]

Sir Thomas Rowe, knt. lord mayor of London, 1568, in which year he purchased Higham-hall, in Walthamfow, Effex; died 18 Sept. 1570, bur. in his chapel at Hackney. = Mary, da. of Sir John Grefham, knt. Lord-Mayor of London, and cousin of Sir Thomas Grefham, knt.



\* Arg. on a chevron B. between 3 trefoils party per pale G. and B. 3 bezants. Crest, a stag's head coupé G. Rowe. † C. 21—133. in Coll. Arm. † C. 12—64 in Coll. Arm. § A quatrefoil in a lozenge. ¶ In a lozenge, baron, A. on a fess coupé G. between 3 heath-cocks, S. a gerbe O. Mores, imp. G. a quatrefoil O. Rowe. ¶ Arms on his achievement in Walthamfow church, baron, Mores, quartering the two coats of Rowe the quatrefoil, and trefoils as above; femme S. 10 plates, on a chief A. a lion passant S. gutte A. Bridgeman.





## NOTES

SUPPLEMENTARY TO GOUGH'S MEMOIRS

BY D. B. UPDIKE

THE Memoir of Edward Rowe Mores by Richard Gough, the antiquary, which precedes these Notes, first appeared in Nichols' "Bibliotheca Topographica Britannica," as a preliminary to Mores' "History and Antiquities of Tunstall," which was the first paper of the collection. It is the chief source of information about him, and all subsequent notices are based upon it, if they are not mere transcripts thereof. But there are passages, chiefly in the notes to Nichols' "Biographical and Literary Anecdotes of William Bowyer,"—whose "apprentice, partner and successor" Nichols was,—in his "Literary Anecdotes of the Eighteenth Century" and "Illustrations of the Literature of the Eighteenth Century," which, as they further describe Mores' interests, explain his activities, and illustrate the whimsical characteristics of the man, I have drawn on here.

The connection of Mores with Low Leyton, in which Essex village he passed much of his life, came about through his father, Edward Mores, who had there served as curate to John Strype, the historian. For his paternal relative Mores exhibited considerable piety, and in his "History and Antiquities of Tunstall" in Kent, of which parish the elder Mores was later rector, he devotes some pages to a quite irrelevant account of the buffetings suffered by his patient parent at the hands of a sinister individual named Bannister—whose son's defence of *him*, published somewhat ironically by Nichols as an appendix to Mores'

Mores' "History," fills nearly sixteen closely printed quarto pages, abounding in angry and unintentionally amusing passages. From Edward Rowe Mores' picture of the elder Mores, one would suppose him to be a guileless and amiable gentleman who, besides other benevolent activities, rebuilt, in 1712, the rectory-house of Tunstall, at his own expense. But "for the encouragement of those who may be hereafter minded to go and do likewise," says his son, "be it known that the only recompense he met with from his parishioners was a continuous series of abuses, insults, and oppression." Nichols—also a native of Low Leyton and a friend of Mores—tells quite another story. His statements are evidently based on a passage in a letter written to Richard Gough in 1781 by the Reverend William Cole,—the friend of Walpole and Gray,—which runs: "I this week sent for, from Mr. Merrill, the '*Bibliotheca Topographica Britannica*,' and was rather concerned to find Mr. Mores has employed eight or nine pages unnecessarily to inform the world of his father's disputes with his parish; had he been ever so much in the right, it would surely have been more judicious to have let the remembrance of such squabbles die with the authors of them. Yet I am sorry to say, that I am afraid *this gentleman by birth* was also of a litigious and quarrelsome disposition. I am warranted to say so, by a perusal of several of his original Letters to Mr. John Strype the Historian, a man of a quiet, humane and meek disposition, to whom Mr. Edward Mores was curate at Low Leyton in 1739, with whom he had disputes; and from his own Letters, his boisterous and wrangling nature may easily be discerned, and from which it should seem that Mr. Mores was not the neighbour one would wish to live near. I think I discern a spice of the same spirit in the son, whom I once was in company with, being introduced to him by my worthy patron, Browne Willis,

Willis, esq. But our acquaintance ended in the first visit."

Even in Mores' Oxford years, he managed to attract attention for his learning in extraordinary and out-of-the-way subjects, and by conduct often as eccentric as his interests. Andrew Ducarel, keeper of the archiepiscopal library at Lambeth Palace (which Mores helped him to set in order), in a letter written from Doctor's Commons in 1751 to the Rev. William Cole, says: "Mr. Mores is a young Gentleman of very good Fortune and about 25 year's of Age, educated at Queen's College, Oxford, a very fine Scholar, very good natur'd Man and an excellent English Antiquary, —the Progress he has made in our English Antiquities is amazing and his Discoveries of Antiquities now extant in Oxford, unknown to Tom Hearne and even to the present Antiquaries there, tho' very obvious when he shew'd 'em to them, makes me believe that he will make a very great Figure hereafter. — I will in future Letters give you some Account of those Antiquities, and have the further Satisfaction of having him for a neighbour in The Herald's Office where he has lately taken a House."

It was about the year 1760 that Mores definitely retired to Low Leyton, where he had inherited some property, and where he built a house no less odd than himself. This he called Etlow Place—the plan of which, he said, was that of a house once seen in France. He mystified his friends by appearing in a strange academic costume which he stated was that of a Dominican friar; and called himself "Doctor of Divinity," which he allowed people to fancy was a degree bestowed by the Sorbonne. And the discursive Nichols, after minute investigations and correspondence, which are reported by him at length and are not worth printing here, exclaims, "When, where or how, he came by this degree is extremely unaccountable!"  
and

and adds that he had "been assured by a very intimate friend of his, that Mr. Mores received the *honorary* title of D.D. in consequence of a literary favour which he had conferred on some foreign Roman Catholic Ecclesiastics, who wished to repay him by a pecuniary acknowledgement, which he politely declined accepting. Mr. Mores," he continues, "was as ambitious of singularity in religion as in other pursuits; and if he could be said to be a member of any particular church, it was that of Erasmus, whom he endeavoured to imitate. He thought the Latin language peculiarly adapted to devotion, and wished, for the sake of *unity*, that it was universally in use. He composed a creed in it, with a kind of Mass on the death of his wife, of which he printed a few copies, in his own house, under the disguised title of '*Ordinale Quotidianum*, 1685. *Ordo Trigintalis*.'

"Of his daughter's education," writes Nichols, "Mores was particularly careful. From her earliest infancy he talked to her principally in Latin. The gentleman from whom I received this information dined with Mr. Mores when his daughter was not more than two years old. Among other articles they had soup, with which the child had soiled her lip. *Absterge labium*, said the father. The child understood the Latin, and wiped her *upper* lip. *Inferius*, said Mr. Mores, and she did as he meant she should. She was sent to Rouen, for education; but without the least view to her being a Roman Catholic: on the contrary, he was much displeased when he found that she had been perverted."

The establishment in which Mores placed his daughter was undoubtedly the *Maison des Filles Hospitalières de Saint Joseph*, a sisterhood established at Rouen in 1654. Its foundress was Marie Delpech de Lestan, a *protégée* of Anne of Austria, and its object was the education and maintenance of poor orphan girls

girls of respectable family; though from Mores' first letter it appears that children of a better worldly situation were admitted. This work was developed by members of the Brebion family, and seems to have been supported chiefly by them up to 1730. At that period the establishment was situated near the old church of St. Nicaise. Its later history I cannot trace, except that it was in existence in 1774. It undoubtedly shared the fate of all French religious houses at the Revolution. Two curious Latin missives survive, addressed to the superior of the convent by Mores, dated, respectively, *die decollationis S. Job. Bapt.* (August 29), 1768, and *postridie concept.* (December 9) in the same year; probably to show the reverend mother that he was as erudite in church festivals as she could possibly be! The first letter, "English'd" by Mores himself, is an interesting example of his whimsical yet entertaining style; the second, for the first time translated, follows it.

## I

*To the worshipful Matron the Superior of the Convent of S. Joseph at Rouen, EDWARD-ROWE MORES greeting:*

**W**E commit, worshipful Madam, our only daughter to your keeping and management: and the more willingly for that, besides the strict discipline of your house, we understand that none others of our Nation are at present with you.

She is a child of a ready wit, an acute judgement, and of a temper not unamiable; docile and tractable: but, being deprived of her mother (who whilst living was afflicted with almost continual illness) and being too much loved and indulged by me, and entrusted rather beyond what her years might justify, and being in some respects superior to the generality of her age and sex, she refused obedience to all command but mine; who, being busied about many things, had not  
nor

nor have sufficient leisure to superintend and direct her conduct.

Nevertheless she comes to you, most venerable Matron, from her father's house; brought up and fostered there (and only there) from the first moment of her existence, not transporting with her from any female school of ours (all which I detest and hate) any spot or blemish to your sacred flock; but pure and blameless, and innocent from the corruptions of the world: and I trust that in the same purity and blamelessness and innocence she shall with the blessing of Providence be restored to us again.

Touching works to be performed by a needle, and how far it may be proper for her to be exercised therein, as they are matters out of my knowledge, I leave them to the women who accompany her.—Let them be useful, not trifling; accommodated to the purposes of domestic œconomy.

Touching other works which more properly fall within my direction and judgement—let her be well instructed in the arts of writing, drawing, and arithmetic.

We place her in the upper order of pensioners; not that upon that account the reins may be let loose to indolence or idleness, or that the most rigid discipline exerted amongst the nuns of your house and order may in any wise be infringed or relaxed. Though in station she is superior, yet in obsequiousness and duty let her be as the lowest; and though she is lay, let her be as religious. By no means, upon any pretence whatever, let her go into the city, or pass the walls of the convent, or form any acquaintance but with the nuns of your own house. With them let her dine; with them let her sup; and with them let her be a companion; for, having been trained hitherto with grown persons, we would not have her now associated with children. Let her diligently attend the service of the church;

matins



matins I mean and vespers. Let her rise early and go to rest early, and with sedulity perform the business allotted to her. And by how much the more, reverend Madam, you shall enforce obedience in these particulars, by so much the more will you rise in our respect and estimation, and claim the tribute of our obligations and thankfulness.

All letters directed by the child to me, and all letters directed by me to her, I wish to pass unopened. As to any others, if any such should be, which I believe not, let them be opened, let them be read, and do with them according to your discretion.

Nearly the same request I am to make as to the books which she brings with her. Let her be permitted to read them in her chamber. Not any of them concern Religion but the Bible.

And having said thus much, most excellent lady, I might commit both you and her to the protection of the Almighty; but I cannot fail to add, that as I, a Divine of another church, have committed my daughter to your care, I must expect the same indulgence and the same fidelity as I myself should show were your daughter committed to my care. Your dictates I should strictly obey, your directions observe in all things. And as we are both devoted to the same service, the glory of God and the salvation of souls, bear in mind the affinity which is betwixt us; and consider me as your brother, even as I consider you as my sister in the Lord. The end we aim at is the same, though the means we use to attain that end in some things differ. May the blessing of God be upon you and your holy house! Amen.

*From Leyton in the county of Essex,  
the day of the decollation of St. John the Bapt. 1768.*

*To the*

## II

*To the worshipful Matron the Superior of the Hospitaler Sisters of the Convent of S. Joseph at Rouen, EDWARD-ROWE MORES greeting:*

**I**REJOICED exceedingly, and return my heartiest thanks, most distinguished Madam, because, moved by my ardent wishes, you deigned to receive my daughter into your convent, although she was a foreigner, the offspring of a parent whom you did not know.

My delight is increased because the newly arrived guest will lodge in a room near the Superior — by how much the closer her proximity to you should be, reverend Madam, by so much the closer would she be in learning, and in manners, and in every virtue. Living in the midst of so many examples of piety, it is hardly possible that she fall into transgression: nevertheless, as she is an alien, and of a foreign nation, and accustomed to foreign manners, if she waver through ignorance, let her be pardoned for her offence. If she should overstep these bounds, however, and either in your presence or in the presence of another should be more seriously at fault, I pray that I may be informed; nor shall paternal authority be wanting for her correction.

But my joy was somewhat tempered, reverend Madam, by a vain and silly letter (written by a certain religious zealot of our Nation, as I infer) which was repeated to my W——,\* who is rightly most devoted to you and yours, without your knowledge: for I consider that you and yours are not of the kind who are given to such foolish talk. From this we learn that the young girl has been addressed on the subject of Religion. Assuredly I am distressed, and think it contrary to the pledge made to me, that another should

\* This is not his daughter's initial. Her name was Sarah.

put a sickle in my harvest: I am the more distressed because, believing my daughter to have been committed to the safest trust, I seem to feel that my instructions have been slighted. It was my devout wish that on matters of this kind, which are less adapted to her tender age, there should be unqualified silence, in strict conformity with the injunctions that she should have no association with English people. We ask again the same solemn pledge; we repeat the same injunction. Let me entreat you, reverend Madam, that she be instructed in those things on which we formerly decided. The other matters shall be my care.

Farewell, and (though unknown to you) keep me in affection.

*From Leyton in the county of Essex,  
Morrow of the conception [B. V. M.] 1768.*

The "religious zealot of our Nation," to whom Mores alludes above, may have been a member of either of two ancient English communities in Rouen, one of which we know existed in Mores' day. The first was the *Religieuses Angloises de Sainte Claire*, formerly of Gravelines. Their original convent was the gift of an Englishwoman, and their church, built in 1667, was consecrated by an Irish prelate. The second was that of the *Religieuses de Sainte Brigitte*, a community driven out of England in Elizabeth's reign. This throws light on Mores' injunction that his daughter should have no intercourse with persons of her own nationality while in Rouen. However that may be, the unqualified silence he demanded was not, apparently, obtained; for the daughter, while at the convent it would seem, was received into the Roman Catholic Church. And as is common with ladies, the lady superior had the last word, or at any rate the last laugh, which is still considered desirable even in the holy mirth of ecclesiastical circles!

Mores'

Mores' antiquarian tastes led him to prepare, or to assist in preparing, books on genealogy, history, and like subjects, although many of such projects he tired of before they were completed. He collected material for a history of Oxford, which was particularly full in relation to his own college, Queen's, the archives of which he arranged and calendared. Of his various essays in parochial history, perhaps the most important was that of Tunstall, in Kent, his father's parish, to which was prefixed the memoir by Gough, already alluded to. The surprising range of Mores' interests may be inferred from the fact that he was one of the first to suggest a society for life insurance; and indeed organized such a company. It is less surprising and equally characteristic that as soon as it became a practical and working affair, he abandoned it!

In typography Mores was always interested and he appears to have set up a private press at Low Leyton. One of his abortive schemes was a new edition of "Typographical Antiquities," by Joseph Ames,—against whom, by the way, he had some ancient grudge,—for which he left a few notes in manuscript. Mores figures somewhat unfavourably in the episode of Bowyer's gift of Anglo-Saxon types used in the Anglo-Saxon grammar compiled by Elizabeth Elstob—a lady amusingly depicted by Mores in his "Dissertation." These characters were confided to Mores' care by William Bowyer, the younger, in 1753, for presentation to the University of Oxford, and the letter that Bowyer wrote on this occasion is printed in the "Dissertation." Bowyer chose Mores to do this, as he was much interested in Saxon studies, and was of Queen's College, the rallying-point of Saxonists at Oxford. "For some reason that does not appear," says Reed, in his account of the Oxford University Foundry, "Rowe Mores, on receipt of the punches and matrices, instead of transmitting them to Oxford, took them

them to Mr. Caslon's foundery to be repaired and rendered more fit for use. Mr. Caslon having kept them four or five years without touching them, Mr. Bowyer removed them from his custody, and in 1758 entrusted them to Mr. Cottrell, from whom in the same year he received them again, carefully 'fitted up' and ready for use, together with 15 lbs. of letter cast from the matrices. In this condition the whole was again consigned by Mr. Bowyer to Rowe Mores, together with a copy of Miss Elstob's 'Grammar,' for transmission to Oxford. On hearing, two years later, that his gift had never reached the University, he made inquiries of Mores, from whom he received a reply [in 1761] that 'the punches and matrices were very safe at his house,' awaiting an opportunity to be forwarded to their destination. This opportunity does not appear to have occurred for three years longer, when, in October, 1764, the gift was finally deposited at Oxford. Its formal acknowledgement was, however, delayed till August, 1778, exactly a quarter of a century after its presentation.

"The correspondence touching this transaction, amusing as it is, throws a curious light on Rowe Mores' character for exactitude, and it is doubtful whether the publication of Mr. Bowyer's first letter in the 'Dissertation,' together with a few flattering compliments, was an adequate atonement for the injury done to that gentleman by the unwarrantable detention of his gift. Nor does the title under which the gift was permitted to appear in the University specimen, suppressing as it does all mention of the real donor's name, and giving the entire honour to the dilatory go-between, reflect any credit on the hero of the transaction. The entry appears thus: *Characteres Anglo-Saxonici per eruditam foeminam Eliz. Elstob ad fidem codd. mss. delineati: quorum tam instrumentis cursoriis quam matricibus Univ. donari curavit E. R. M. è Collegio*

*Collegio Regin.*, A.M. 1753.'” This time it was Mores who laughed last—virtue, as far as Mr. Bowyer was concerned, being its own (and only) reward.

These types do not seem ever to have been used. Their punches and matrices are still in the Oxford University Press.

Mores is particularly important to the student of English type-founding and printing because toward the end of his life he purchased all the older portions of the stock of John James, of Bartholomew Close—a collection inherited from his father, Thomas James\* (notorious for his trickery of William Ged), † and dating

\* Thomas James (d. 1736), son of the Rev. John James, vicar of Basingstoke, and father to the John James (d. 1772) from whom Mores bought his foundery, is remembered, not much to his credit, for his association with William Ged, whose invention of stereotyping (first put into execution in 1725) he was at as much pains to defeat in practice, as Mores was to explode it in theory. His brother, John James (dragged into the affair for his influential connections and ready cash), whom Mores curtly characterizes as “an architect at Greenwich,” was a man of cultivation and clerk of the works at Greenwich Hospital, —a post in which he succeeded Nicholas Hawksmoor, —where he worked under Sir Christopher Wren and Vanbrugh, architect of Blenheim. James later became surveyor to St. Paul’s Cathedral and the Abbey, and was the designer of St. George’s, Hanover Square, and some other churches and country-houses. The Hancock papers show that he visited New England on a journey for health and pleasure, in the late seventeen-thirties; and the unusual plan and distinguished design of Shirley Place at Roxbury (Boston), the seat of Sir William Shirley, Colonial Governor of Massachusetts, have been attributed to him. This fine mansion, built in 1746 (the year of John James’s death), known as the Shirley-Eustis House, is still standing, though the estate is altogether shorn of its lands and the house somewhat of its dignities.

† For Ged’s pathetic story see *Biographical Memoirs of William Ged, including a particular Account of his Progress in the Art of Block-Printing*. London: Printed by and for J. Nichols, 1781. “The first part of this pamphlet,” says Nichols, its editor, “was printed from a MS. dictated by Ged sometime before his death; the second part was written by his daughter, for whose benefit the profits of the publication

ing from very early times. "Whether any motive besides a pure antiquarian zeal prompted the purchase," says Reed, "or whether he [Mores] held the collection in the capacity of trustee, is not known, but it seems probable he had been intimately acquainted with the foundry and its contents for some time before James's death. He speaks emphatically of it as 'our' foundry, and his disposition of its contents for sale is made with the authority of an absolute proprietor. It does not appear, however, that during the six years of his possession any steps were taken to extend or even continue the old business, which we may assume to have died with its late owner."

From Mores' examination of the material of this foundry he prepared his paper "On English Founders and Foundries," for I think the title "A Dissertation upon English Typographical Founders and Foundries" was given it by Nichols, who added a title-page and notes to the original treatise. Only a few months before Mores' death, he wrote—I quote from Nichols—"the following short billet, dated Leyton, July 22, 1777, the last that Mr. Bowyer received from him, which no doubt had to do with the preparation of his 'Dissertation'":

"DEAR SIR, I am desirous of ascertaining the time at which the bodies received their names, and I think I can do it pretty well. I shall take as a great favour your opinion why English is called English. An additional favour will be the Italian names of the bodies, or a tion were designed; the third was a copy of proposals, that had been published by Mr. Ged's son in 1751, for reviving his father's art; and to the whole was added Mr. Mores's narrative of block-printing." This last paper is an extract from the *Dissertation* and to it John Nichols has added notes correcting Mores's misstatements: for his account of Ged is not merely prejudiced, but inaccurate. The *Biographical Memoirs* were reprinted in 1819 at Newcastle for T. Hodgson, whose *Essay on the Origin and Progress of Stereotype Printing* (Newcastle, 1820) may be consulted in this connection.

direction

direction where to find them. Another addition, are the names given by other printing nations besides the German, French, English, and Dutch, to be found in books? I could go on with additional; but I must not be further troublesome."

Mores' "Dissertation" falls into certain divisions. He first mentions the early printers who were their own type-founders, — like Caxton, De Worde, Pynson, — and then considers early and later learned types in what Mores styles "Oriental" and "Occidental" languages. He then takes up type of the "Septentrional" tongues; and after a digression on the names of type and the regular and irregular bodies commonly used in England, returns to the subject of northern types and their derivations. Some pages follow, devoted to "flowered letters" and printers' "flowers." The treatise then considers the early type-founders proper, beginning with those appointed by the Star Chamber decree, and continues with notices of Moxon, the Oxford foundery, Grover, Andrews, Thomas James, — with letters about his search for types in Holland, — Caslon, and Ilive. An account of the foundery of John James — whose establishment included material from nine old English founderies and whose stock Mores bought — follows; with notices of the four authorized founders in Mores' own time — Caslon, Cottrell, Jackson, and Moore — and paragraphs devoted to some less-known — among them, Baskerville. Mores ends his "Dissertation" with (1) a table showing that, with the exception of the four authorized founders and the Oxford foundery, the James collection contains the material of all the old English founderies of which precise knowledge exists, and (2) a synopsis of the "learned" types then extant in England, grouped under languages and, in turn, classed as Orientals, Meridionals, Occidentals, and Septentrionals,



nals, with the names of the founders in whose possession they were.

The "Dissertation" is full of picturesque bits and contains an immense amount of curious information imparted in the author's characteristic manner. Why Mores adopted in it such an extraordinary and inconsistent method of abbreviation, I do not know. The lack of capitals at the beginning of all sentences, except those which commence a paragraph, was (I think) an affectation based on classical manuscripts and early printed editions of the classics, which were often arranged in this way.

The number of copies printed of the "Dissertation," and issued with notes by Nichols, is commonly stated as eighty; but a letter written to him by Samuel Paterson in August, 1779, casts some doubt on this statement. "I spoke to Mr. Mores\* this morning," he writes, "and told him I thought . . . a very fair price for the remainder of his Father's Tract on Founders, &c. considering the purchaser had a just title to the profits of his profession; and, if sold at . . . to gentlemen, it was the full worth of it, even to consider it as a curiosity. He consented; and desired only that I would reserve him a few, some eight or ten copies. I judge then you may have about 50. To tell you the truth, I had some thoughts of purchasing the whole myself, and might have had them for a word speaking—for, upon a cursory view, I thought I discovered some oversights, which might be removed, and the tract reprinted with advantage. But, finding that you are of the same opinion, who are so much better qualified, I have given over all thoughts of it, and will readily give you any little assistance in my power. I shall be able to set you right respecting Ged, where Mr. Mores is manifestly wrong. I could give you also a note on Baskerville, to demonstrate that he knew very little

\* Son to the author of the *Dissertation*.

of the excellences of Typography, beyond the common productions which are to be found every day in Paternoster Row; and therefore, in a comparative view, might readily conclude he had outstript them all. But is it not astonishing that one so well informed as Mr. Mores should fall into such a blunder as to call Dr. Wilkins, Editor of the 'Coptic Testament,' '*Concilia Britannica*,' &c. our Countryman? Dr. Wilkins, it is well known, was a German Swiss."

Paterson, the writer of the above letter, was first a bookseller, and then became an auctioneer of considerable reputation as a bibliographer and cataloguer, and at one time was librarian to Lord Shelburne—afterwards Marquis of Lansdowne. Paterson's rooms were then in King Street, Covent Garden; and it was he who sold both Mores' collection of types and his private library. "Few men of this country," says Nichols, "had so much bibliographical knowledge; and perhaps we never had a Bookseller who knew so much of the contents of books generally. . . . If, in his employment of taking Catalogues, he met with a book he had not seen before, which excited his curiosity, or interested his feelings, they must be gratified, and his attendant might amuse himself as he chose. The consequence was, that, on many occasions, Catalogues could be procured only a few hours before the sale commenced."

Mores intended the "Dissertation" as an introduction to a specimen sheet which was to exhibit what his collection contained, or at least the most interesting of the enormous mass of matrices, punches, and types which he had acquired; for James's foundery represented the material of De Worde, Day, Moxon, Walpergen, and all the old founders. This specimen Mores did not live to complete; nor was the close of our antiquary's days, we blush to say, particularly creditable. "Habits of negligence and dissipation" is the phrase

phrase used to describe his failings, but their nature—whether he became a victim of Punch or a votary of Judy—history does not relate. At any rate, he fell into an irregular and indolent manner of life, and died in the forty-ninth year of his age because of “a mortification\* in his leg, which he suffered to reach his vitals, sitting in an arm-chair, while the workmen passed through the room to repair the next. He would not admit physician or nurse; and scarcely his own mother, who constantly resided with him after she had lost an annuity of 100£. His daughter had been some time married, and was dead; and his son had been sent to Holland for education.” The dying, wilful, lonely man ran true to type to the end; and so, not quite fit for hell nor yet for heaven, this odd mortal put on immortality on November 28, 1777. He was buried in Walthamstow Churchyard, and upon his monument were engraved those armorial bearings that were so dear to him in this life, and which (if I am rightly instructed) are singularly unimportant in that which is to come. *Requiescat in pace.*

The printing materials belonging to Mores were disposed of at auction by Paterson on November 20, 1781. His matrices and punches were sold as a separate collection in the summer of 1782. The sale catalogue of the latter is a somewhat puzzling compilation, and, if Paterson put it together, it does him little credit. It covers 120 small octavo pages. Its title-page is reproduced on the following leaf.

In all, 349 lots are recorded. The matrices were

\* The common term then used to denote gangrene. Nichols, in speaking of Paterson's demise in 1802, says, “The immediate cause of his death was a hurt in his leg, which happened from stumbling in the dark over a small dog-kennel most absurdly left by his landlady (as servant-maids too often leave *pails*) at the bottom of a stair-case. The wound turned to a mortification, which soon ended fatally.”

placed

placed in boxes named after early printers—Bynne-  
man, De Worde, Wolfe, Cawood, Berthelet, Copland,  
Pynson—and in “a Press named Caxton filled with  
drawers containing Punches.” In addition, there were  
“flowers,” moulds, and printers’ materials. It would  
appear from the entries as if the matrices were of the  
period of Bynneman, De Worde, etc.; but although  
the collection did contain early material, the contents  
of the boxes had no necessary relation with the names  
they bore. “Misled by this circumstance,” says Reed,  
“it seems more than likely that Paterson may have  
enhanced the importance of his lots by dwelling on  
the fact that one fount was ‘De Worde’s,’ another  
‘Cawood’s,’ another ‘Pynson’s,’ and so on. The ab-  
surdity of this delusion becomes very apparent when  
we see the Alexandrian Greek some years later puffed  
by its purchasers as the veritable production of De  
Worde (who lived a century before the Alexandrian  
MS. came to this country), and find Hansard, in 1825,  
ascribing seven founts of Hebrew and a Pearl Greek  
to Bynneman.”

On the first page of the Specimen proper a Latin  
paragraph appears—no doubt written by Mores—  
which may be translated thus:

“Let the scholars who shall chance to examine with  
critical eyes this specimen of the *James* types not hold  
us blameworthy if so be that it appears less finished  
than desirable, especially in the more learned lan-  
guages: the purpose was to present it most faultless,  
albeit the makers think they have done enough if, the  
faults of the press and the other defects disregarded,  
it exhibits the form of the letters—great care was ex-  
ercised; but when the *founder* was idle, the *furnace* was  
idle, and there was a lack of type cast for removing the  
blemishes.”

The first matrices shown in the Specimen are “Ori-  
entals, Hebrew, Biblical,” of which there are eighteen  
lots,

A

CATALOGUE AND SPECIMEN

Of the Large and Extensive

PRINTING - TYPE - FOUNDERY

Of the late ingenious

Mr. JOHN JAMES, LETTER-FOUNDER,

Formerly of BARTHOLOMEW-CLOSE, LONDON, deceased:

Including several other FOUNDERIES,

ENGLISH AND FOREIGN.

Improved by the late Reverend and Learned

EDWARD ROWE MORES, deceased:

COMPREHENDING

A great Variety of PUNCHES and MATRICES of the Hebrew,  
Samaritan, Syriac, Arabic, Æthiopic, Alexandrian, Greek,  
Roman, Italic, Saxon, Old English, Hibernian, Script,  
Secretary, Court-Hand, Mathematical, Mufical,  
and other Characters, Flowers, and Ornaments;

Which will be Sold by AUCTION,

By Mr. PATERSON,

At his Great Room (No. 6), King's-Street, Covent-Garden,  
London,

On Wednesday, 5th June, 1782; and the Three following Days.

To begin exactly at 12 o'Clock.

To be viewed on Wednesday, May 29, and to the Time of Sale.

Catalogues, with Specimen of the Types, may be had at the Place  
of Sale.

[ Price One Shilling. ]



lots, running in size from two-line English to nonpareil. The succeeding Oriental matrices are Rabbinical Hebrew (5), Samaritan (2), Syriac (3), Arabic (2), and Aethiopic (2). Then come the Occidentals represented by an English Alexandrian Greek, "copied from the ancient manuscript in the Museum, written in caps," followed by ordinary cursive Greek in sizes from double pica to pearl. Of Gothic founts there is but one set of matrices, of Anglo-Saxon four, and of Anglo-Norman two. The next division is styled Septentrionals—Runic, Court Hand, Union, Scriptorial, Secretary, and Hieroglyphics. The next section is devoted to English (black-letter) types (in all nineteen sets of matrices), a small collection of roman capitals and a very large assemblage of roman and italic matrices, descending in size from canon to diamond. The specimen concludes with six pages of "flowers," some old, but most of Mores' own period. In the list of material, those lots not displayed in the Specimen have a note to that effect, and, to quote a phrase of Mores (used in another connection), "it is not to be doubted, considering the elegance and simplicity of the assortment which we see, that the foundry was as completely furnished with those we see not, and which for that reason we cannot mention."

"What was the result of the sale financially," says Reed, "we cannot ascertain. Of the fate of its various lots we know very little either, except that Dr. Fry secured most of the curious and 'learned' matrices. How far the other foundries of the day, at home and abroad, enriched themselves, or how much of the collection fell into the hands of the coppersmiths, are problems not likely to find solution. With the sale, however, disappeared the last of the old English foundries, and closed a chapter of English typography, which, though not the most glorious, is certainly not the least instructive through which it has passed."

Mores'

Mores' library was sold by Paterson in August, 1779, and its contents are described in a catalogue of 184 pages, the long-winded title of which is also reproduced. But no title-page could cover the extraordinary literary by-ways exhibited by the library. Classical literature was well represented, and there was a good collection of books on divinity. The topographical history and antiquities of England, and English ecclesiastical and monastic foundations, figured largely both in books and prints. There were volumes on heraldry, travel, civil and common law, liturgies, and a mass of out-of-the-way tractates of every description. The books comprised 2838 items, prints and copperplates 115, and MSS. and miscellaneous belongings 146 lots. The sale lasted over a fortnight.

In the eleventh day's sale, a short section is devoted to books on the history and the art of printing—fewer than one might have expected. A transcript of it is given—in its italic, etc., following the original:

- Mentelius *de vera Typographiae Origine*, 4to. Paris. 1650  
 Seiz *Historica Enarratio de Inventione nobilissimae Artis Typographicae, fig.* 8vo. *Harlem.* 1741  
 Hist. of the Origin and Progress of Printing, 8vo. 1770  
 Psalmanazar's Hist. of Printing, by Palmer, 4to. 1732, *with some few MS. Corrections by Mr. Mores*  
 Wolfii Monumenta Typographica, 2 tom. 8vo. *Hamb.* 1740  
 Meerman Origines Typographicae, 2 tom. en 1. *c.m.* 4to. *Hag. Com.* 1765  
 Janssonius ab Almloveen de Vitis Stephanorum celebrium Typographorum, 8vo. *Amst.* 1683  
 Spoerlii Introductio in Notitiam insignium Typographicorum, 4to. *Norimb.* 1730  
 Maittaire *Hist. Typographorum Parisiensium*, 8vo. Lond. 1717  
 — *Annales Typographici, cum Indice*, 7 tom. 4to. *Hag. C* 1719–25. *Lond.* 1741  
 Moxon's *Rules of the three Orders of Print Letters*, 4to. 1676  
 — *Mechanick Exercises, with the Art of Printing*, 2 vol. in 1, *cuts*, 4to. 1677–83



(No. 17, 1779.)

BIBLIOTHECA MORESIANA:

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A

C A T A L O G U E

Of the LARGE and VALUABLE

L I B R A R Y

O F

P R I N T E D B O O K S,

Rare old TRACTS, MANUSCRIPTS, PRINTS  
and DRAWINGS, COPPER PLATES, fundry AN-  
TIQUITIES, PHILOSOPHICAL INSTRUMENTS, and  
other CURIOSITIES,

Of that eminent BRITISH ANTIQUARY the late  
Rev. and learned

*Edward Rowe Mores*, F. A. S.

Deceased;

Comprehending a very choice Collection relative to the  
Topography, History, Antiquities, Genealogies, Laws,  
and ancient Chartulary of Great Britain and Ireland;  
together with a great Variety of scarce and curious  
Books and Tracts in Theological, Philosophical, Ma-  
thematical, Classfical, and Critical Learning.

Which will be sold by AUCTION,

By Mr. *P A T E R S O N*,

At his Great Room, No. 6. *King-Street*,  
*Covent-Garden, London*,

On *Monday* the second of *August* 1779, and the  
Sixteen following Days,

To begin exactly at Twelve o'Clock.

To be viewed on *Wednesday* the 28th of *July*, and  
to the Time of Sale.

Catalogues may be had at the Place of Sale,  
Price ONE SHILLING.



Specimen of the several Sorts of printing Letter, given to the University of Oxford by Bp. Fell and Fr. Junius, 8vo. *Oxf.* 1695—Cottrell's Specimen of printing Types, 4to. [4 copies]

Caslon's Specimen of printing Types, *with some other Specimens, and Papers relating to Typography*

Smith's *Printer's Grammar*, 8vo. 1755

Middleton's Dissertation on the Origin of Printing in England, 4to. *Camb.* 1735

Ames's *Typographical Antiquities, cuts*, 4to. 1749, *with MS. Corrections* by Mr. Mores

Mr. Mores's *Account of English Typographical Founders and Founderies*, 8vo. *never published (only 80 Copies were printed)*

Jackson on the Invention of Engraving and Printing in *Chiaroscuro* as practised by Alb. Durer, Hugo (*sic*) di Carpi, &c. *cuts in colours*, 4to. 1754

In the last day's sale were also "*three small note-books on early and rare Typography, Foreign and English; Oriental, Greek, and Saxon Characters, &c.*" by Mr. Mores;—Specimens of singular Print-Letters—*Two Treatises of Penmanship and Arithmetic, with The Art of Making Ink*, in Spanish, by Juan De Yciar, *with his portrait*, quarto, *printed at Zaragoca [sic], 1559—very curious, but the former imperf.*" This is the "maimed copy" that Mores alludes to as having been "mutilated by some fool who has had it before us."

From my copy of this Catalogue, partially priced, I should suppose that the books and papers were sold at low sums, even for that day. The best of the papers were purchased by Richard Gough. Those relating to Queen's College were the subject of a correspondence between him and its provost, Dr. Thomas Fothergill, in which the latter alleged that Mores had retained papers lent to him by the college to which he had no right, and which repeated demands had failed to make him return. Gough refused to give them up, alleging that the papers he bought were not those sought by Queen's. Whatever they were, Gough ultimately gave them,

them, with other manuscripts, to the Bodleian, where they now are. And our sorry hero has one more black mark against his memory!

The remainder of Mores' papers seem to have been chiefly divided between Gough's intimate friend, John Nichols, and Thomas Astle, author of "The Origin and Progress of Writing." A number of Mores' manuscripts are preserved in the British Museum.



*A Dissertation*  
*&c.*



A DISSERTATION UPON ENGLISH  
TYPOGRAPHICAL FOUNDERS  
AND FOUNDERIES.

BY EDWARD ROWE MORES, A. M. & A. S. S.

M, DCC, LXXVIII.







O F  
E N G L I S H F O U N D E R S  
A N D  
F O U N D E R I E S .

THE history of *English* PRINTERS has been copiously handled by those who with commendable zeal and diligence have delivered to us the typographical antiquities of the nation. but little or no notice has hitherto been taken of the FOUNDER although he is a first and principal mover in this curious art.

The most probable reason for this silence seems to be, that at the beginning no distinction was made between the different operations of making the letters and of using them after they were made; but the whole exercise of the profession went under the general denomination of *Printing*; a term which included every article belonging to a *printed book* from the punch to the binding. that the inventors of this art so considered and exercised it is beyond dispute: the conjecture then may be favoured that their immediate successors followed their example. and it is observable that neither in the acts ordinances or injunctions made from 1 Ric. 3. to the year 1637 relative to printers and printed books, nor in the Charter granted to The Company of Stationers, any mention is made of the arts of *Letter-cutting* and *Letter-founding*; both which are seemingly therein comprehended under *The science, art, craft, or mystery of Printing*.  
Therefore

#### 4 OF ENGLISH FOUNDERS,

Therefore in the account which we are about to give of *English Founders* and *English Founderies* we must necessarily mention a few of our first printers, that the progress of *Letter-making* in *Engl.* may be carried on with as little intermission as may be.

- And first *Mr Caxton*.—his letter originally was of the sort called *Secretary*; and of this he had two founts. afterwards he came nearer to *The Engl. face*, and had three founts of *Great primer*; a rude one which he used ann.
1474. 1474. another something better, and a third cut about the y. 1488 approaching more nearly to *The Engl. face*.—two founts of *Eng. or Pica*, the latest and best cut about
1482. 1482. one of *Double pica*, good, which first appears in
1490. 1490, and one of *Long-primer*,—at least nearly agreeing with the bodies which have since been called by those names.

They resemble the usual character of our manuscripts of that age, as those of *Faust* and *Schoeffer* and others of the first printers resemble the character of theirs. all which were of the same lineage and differed but little in the feature of their countenance. this character has been called (but with no great propriety) *The ancient rude and Gothic character*. we say with no great propriety, for the *Anglo-Saxonic* is the parent of the *Engl.* and *Dutch* as the *Franco-Teutonic* is the parent of the *Germ.* alphabet; and the *Cimbric* of the *Islandic*, *Swedish*, and *Danish*. and the *Saxons Franks* and *Futes* all received their alphabets from the *Latins*, whereas the *Gothic* alphabet was formed by *Ulphilas* chiefly from the *Greek*. *Mr Caxton* died in the y. 1491.

*Wynkyn de Worde*, his servant and successor, had he not been made a denizen would nevertheless have been entitled to a place amongst the *Engl.* printers. he made considerable advances in the art, enriching his foundery with a variety of new types. his letter was of *The square Eng.*

*Eng. or black face*, and has been the pattern for his successors in the art. he is said to have been the first who brought into *Engl.* the use of *The Round Roman letter* first cut by *Sweynheim* and *Pannartz* under the patronage of the *Bishop of Aleria* who was librarian to *Paul II.* and this may be true though we know not that it is so; the first *Rom.* which we remember being a marginal quotation in *pica* at the latter end of the second part of a book entitled *The Extripation of ignorancy*, compiled by *Sir Paule Bushe* preest and bonhome of *Edyndon*, printed by *Pynson*; “*Omnis anima potestatis sublimioribus subdita fit,*” &c. but whether this was printed before the y. 1518 when he printed a book wholly in *Rom.* we know not, as the *Extripation of ignorancy* is without a date. *de Worde* died in the y. 1534.

His founts (those which we have seen) were one of *Double-pica*, two of *Great-primer*, both good, but one thicker than the other, an *Eng.* rudish, a good *Eng.* cut about 1496, a *Long-primer*, and a *Brevier* which is well enough. *Mr Palmer* and *Mr Psalmanaazaar* give us a circumstance which induced them to think that he was his own *Letter-founder*. we have no doubt but he was, yet we cannot own that their reasoning convinces us of it.

*Richard Pynson*, who as well as *de Worde* was a foreigner, and brought up under *Mr Caxton*, and naturalized, was as well as *de Worde* an excellent workman. his types in the y. 1496 were *Double-pica*, *Great-primer*, and *Long-primer*, *Eng.* all clear and good. a rude *Eng. English*, an *Eng.* and a *Long-primer Rom.* in 1499. an *Eng.* and a *Pica Roman* with which was printed *Bishop Tonstal's* book *de arte supputandi* in 1522. they are thick; but they stand well in line, and the paper and press-work of this edition, which have been commended, are good. he had another and a better fount of *Great-primer Eng.* with which was printed *The Gallicantus* of *bishop Alcock*, a severe reproof of the clergy of the times, in 1498.

As

## 6 OF ENGLISH FOUNDERS,

1503. As excellent a workman was his contemporary *William Faques*. he used a new cut *Eng.* letter equalling if not exceeding in beauty any which our founderies at this day produce.

Once for all be it observed that the favourite character of the printers of these times were the larger bodies, and particularly *Great-Primer*. here therefore we dismiss  
 1515. an enumeration which may begin to seem tedious, and hasten to something which may be more amusing, adding only that *Copland* the elder (who had been servant  
 1527. to *de Worde*) and *Wyer* and *Redman* had founts of *Twoline Great-Primer*; the latter good and beautiful; \* that *Will. Rastel* used *Italic* in 1531; that *Bertbelet* had a fount of *Eng. Rom.* with a face as thick as *English* but pretty; and that *Redman* used a *Secretary* type in the edition of *Rastall's Grete abregement* printed in the y. 1534. which *Secretary* is the last *Secretary* we remember, and which edition is an edition mentioned by none.

On a body and face of the same sort seems, according to the account given us by a judicious antiquary, to have been printed an exceeding scarce work which we have never seen, *The abbr. of Sir Anth. Fitzberbert at Westm.* in 1516. the price of which at that time was xl.<sup>s</sup> for each vol. — *Statbam's abbr.* printed on a very pretty *Secretary*, in size something exceeding a *brevier* should have been mentioned by us before, but the book has no date, nor ever had a title-page. it was printed by *Pynson*.

But though these and some others were admirable artists for the times in which they lived, yet as bigotry was then at it's height and learning in her infancy, they (the earliest of them) printed little in *English* but legends

\* With *Copland's* was printed *The tryumphant victory of the Impervall mageste agaynst the turkes* 26 Sept. 1532. it was translated out of the *French* by *Copland*; and this note is inserted because mention of the performance is omitted by the *Engl.* biographers.

and

and prayer-books suited to the complexion of the age, and in *Latin* little but school-books for the use of boys.

And although by the endeavours of *Lynacre* and *Grocyn*, *Sir Tho. More* and *Erasmus*, and the others of ingenuous learning who lived at the beginning of the 16th century, and the munificence of *Card. Wolfey* to the *Univ. of Oxford*, the idle subtleties of the schools began to give way to polite and solid literature, yet in the y. 1530, ten years after the foundation of the Cardinal's *Hebrew lecture* there, such small advance had been made against the monkery of the times, that the professor *Wakefield*, a man of eminence in the knowledge of the *Hebrew Syriac* and *Arabic* languages, was constrained to omit a third part of his oration to the university of *Cambr.* for want of types to print it.—the *Greek lecture* was established about the same time: yet the first *Greek* book which we recollect to have seen printed in *England* is the homilies set forth by *Sir John Cheke* of *Cambridge*, who after the endowment of the Five lectures in each Univ. by *Hen. 8.* in the y. 1540, was principally instrumental in introducing polite learning into that University. the book was printed at *Lond.* ann. 1543. by *Reg. Wolfe*, a naturalized foreigner, and the first who had a patent for being printer to the king in the *Lat. Gr.* and *Hebr.* languages. yet *Siberch* who printed at *Cambr.* about twenty years before calls himself *primum utriusq; linguæ in Angl. impressorem.* and so he might be. but he printed a few *Greek* words only interspersed amongst his *Latin.* *Wolfe* printed nothing in *Hebr.* nor any thing more in *Greek* till the y. 1573. which period taking in the y. 1551 in which *Dr Turner* printed the first part of his *Herbal* at *Lond.* it is something surprizing that the Doctor should be reduced to the necessity of giving the *Greek* names of the plants in *Engl.* letters. and in his description of *Bryon thalassion* he quotes a whole sentence from *Dioscorides* in *Italics*,  
which

## 8 OF ENGLISH FOUNDERS,

which it may be supposed he would not have done intentionally, because in the second part printed at *Colten* (*Cologn*) in 1562 he uses *Greek* characters where he has occasion for them.

*John Day*, Archbishop *Parker's* printer, is next to be mentioned; and we mention him with certainty as *A Founder* if not as a proof of the truth of the conjecture that our first printers cut their own letter. for in the preface to the edition of *Affer Menev*. which the archb. to allure the *English* to the study of their Mother-tongue published in *Saxon* characters in the year 1567, we are expressly told that the types for that edition were cut by *Day*, and that he was the first and only one who had cut such types. with these were printed *The Paschal homily* of *Ælfric archb. of Cant.* in a small duodec. about the y. 1567, and again in another of the same size shortly afterwards;\* and again by *Mr Foxe* in his *Acts and Monuments of The Church*; *The Archaionomia of Mr Lambarde* in 1568, and *The Saxon Gospels* published by the same *Mr Foxe* in 1571. — the body is *Eng.* and he cut a *Pica* fount shortly afterwards.

And having arrived at this certainty we shall mention no more of the *Engl.* printers, as we are drawing near to the time when *Founding* and *Printing* were separated from each other, and the former was exercised as a trade by itself, and divided into the several branches of *Cutting*, *Casting*, and *Dressing*; the workers in which several branches were indiscriminately called *Letter-founders* though few either did or could perform the whole themselves. but we should have observed, speaking with diffidence

\* It is not known that there are two editions of this little book; but we have them both. and here to avoid interruption hereafter we shall take notice that this homily was reprinted by *Mr L'Isle* at *Lond.* in 1623 with the types of *Haviland*. and it was reprinted again at *Lond.* by *E. G.* in 1638 if the title-page may be credited. but it has the appearance of a false title-page, prefixed to some remaining copies of *Mr L'Isle's* edition.

fidence and from recollection only, that the first books printed here in which was any mixture of *Hebr.* were *Dr Rhesè's Institutiones linguæ Cambro-Britannicæ* printed by *Orwell* in 1592, *Minsheu's Ductor in linguas* in 1617, and *Dr Davies's Rudimenta linguæ Cambro-Brit.* in 1621. all printed at *Lond.* in the latter the *Welch* and *Hebr.* characters differ from those used by *Dr Rhesè* in his *Institutiones*; and *Minsheu's*, though a dictionary of eleven languages, uses no more than five sorts of characters to represent them; viz. *Engl. Saxon, Hebr. Greek* and *Latin* (of both faces) and a smaller *Engl.* to express the *Dutch* and the cognate languages, in which character also the *British* is printed. there is no *Syriac.*—that is printed in *Hebr.* characters: and the *Arabic* is printed in *Italic.*

Indeed the introduction of the study of the *Oriental* languages cannot well be dated higher than the y. 1635, in which year that great promoter of learning, archb. *Laud*, gave his noble present of *Oriental* manuscripts to the *Univ. of Oxford*, notwithstanding that *Sir Paul Pindar* had twenty-four years before made a present of the same kind to the *Univ.* as a proof of this *Dr Pocock* who had travelled in the *East*, and on his return was made by archb. *Laud* his first *Arabic lecturer*, was the year afterwards sent to *Constantinople* to acquire a more thorough knowledge of that language, as well as to collect manuscripts at the charges of his patron.

In this place according to the order of time falls in the mention of A Decree of *The Court of Starre-Chamber* made 11 Jul. 1637. by which it is ordered, That there shall be Four Founders of letters for printing, and no more.

That the archb. of *Cant.* or the bishop of *Lond.* with six other High Commissioners shall supply the places of those four as they shall become void.

That

That no Master-Founder shall keep above two apprentices at one time.

That all journey-men-founders be employed by the Masters of the trade, and that idle journeymen be compelled to work upon pain of imprisonment, and such other punishment as The Court shall think fit.

That no Master-Founder of letters shall employ any other person in any work belonging to the casting or founding of letters than freemen or apprentices to the trade, save only in pulling off the knots of metal hanging at the end of the letters when they are first cast, in which work every Master-Founder may employ one boy only not bound to the trade.

And this number of Founders was judged to be sufficient for the whole kingdom, the same decree limiting the number of Master Printers to Twenty as before it had been limited by a decree of the same Court made 23 Jun. 28 Eliz. and framed by archb. *Whitgift*, to avoid the excessive number of them within the realm, and to repress the great enormities and abuses which they had committed to the disturbance of the Church and State. and this decree expresses a modest deference to the superiority of the printers in the Universities, restraining them from having any more apprentices than *one at the most*. an acknowledgement that the Univ. printers with a limb of *one* apprentice could do as much as the printer royal with *six whole bodies*, for so much is he allowed by the same decree. but these restraints were taken away by the dissolution of the Court 16 Car. I.

1640. Mr *Job. Spelman* son of *Sir Hen.* published the *Saxon Psalter* from a MS. of his father's in 1640. it was printed by *Badger*. the type is different from that used by *Mr L'Isle*; so that already four if not five *Saxon* founts had appeared in the kingdom.

In



In the y. 1657 *The Engl. Polyglott* was printed at *Lond.* said to have been surreptitiously obtained from the prefs at *Paris* whilst *Monf. le Jay* was printing, and before he had published, *The Fr. Polyglott.* but the authority on which this assertion is built (an information sent a few years ago from somebody at *Paris*) cannot in any wise stand in competition with the learning and reputation of bishop *Walton* and arch. *Usher.* besides, the dates contradict it. *The French* was published in 1645. *The English* in 1657.—a work it is, if the times and circumstances under which it was begun and perfected be duly weighed, amazing!\* but we contemplating

\* Thus much was written before the ensuing account was obligingly communicated by a curious and learned friend, *Mr Will. Bowyer Fell,* of the *Soc. of Antiquaries of Lond.*

“*Monf. le Jay’s* Polyglott was published in ten vols. ann. 1645. the *Engl. Polyglott* in six vols. ann. 1657; viz. twelve years afterwards. under *Bp Walton’s* picture it is said to have been begun only in 1653. *Palmer* [the first who ever dreamt of this surreption] mistook the date of the *Fr. Polyglott* [he assigns to it the date of the *Engl.*] and then formed his conclusion that the sheets were sent into *Engl.* from *Paris,* and then met with a correspondent, it seems, who encouraged him in his error. It is said indeed that the *English* put out proposals for a cheaper and better edition soon after *M. le Jay’s* was published, which might in some measure hinder the sale of it. but other causes concurred; the enormous size of the book rendered it inconvenient for use, and the price of it deterred purchasers. and further the refusal of *M le Jay* to publish the work under the name of *Card. Richlieu,* though that minister had offered to print it at his own expence, damped the sale of it. The *Engl. Polyglott* in return has made but little way in *France.* a large paper copy was sold in 1728 to *M. Colbert,* the six vols. bound in fourteen. *Castellus’s* lexicon which went along with it was on the common paper, and whether it was at all printed on large paper is not known. the same were afterwards sold to *M. de Seul,* and are now in the collection of *M. le count de Lauraguais.*—*De Bure,* v. 1. p. 18.

The last leaf but one of the preface to *Bp Walton’s* Polyglott is cancelled in many copies in which honourable mention is made of the Protector in these words; “*Primò autem commemorandi quorum favore chartam à vestigalibus immunem habuimus, quod quinque ab-*  
hinc

ing it no otherwise than as *Letter-Founders* are only to observe that it contains the sacred text in the *Hebr. Samaritan, Syriac, Chaldean, Arabic, Persic, Æthiopic, Greek, and Latin* languages, all printed in their proper characters; of which we may here with greatest brevity observe, that metal characters for the *Hebr.* language were first used by the *Jews of Soncino* in 1484. for the *Gr. and Rom.* by the *Monks of Subiaco* in 1465. for the *Ital.* by *Aldus* the inventor of the type in 1502. for the *Arab.* by *Porrus of Genoa* in 1516. for the *Æthiopic* by *Potken* in 1513. and that *The Congr. at Rome for the propagation of the faith* in the y. 1636 had, besides those which we have just now mentioned, types for the *Samaritan,* for the *Syriac* both *Fsbito* and *Estrangelo,* for the *Coptic,* for the *Armenian,* for the *Rabbinic Hebr.* and for the *Heracleean,* or ancient language of the *Chaldees.* but *Ferrarius* who published his *Nomenclat.* at *Rome* in 1622 used a very different *Syriac* type, and the *Æthiopic* of *The Congr.* is not to be compared with ours. and *Ludolphus,* whose abode was at *Gotha* sent his *Lexicon* to be published at *Lond.* where it was printed by *Mr Roycroft* (who was printer in *Orientalis* to *The King*) upon the type of the *Engl. Polyglott,* which work likewise was printed by *Mr Roycroft.* and we should take notice that a liturgy according to the rites of the *Armenians* was printed at *Cracow* by the widow of *Flor. Unglerius* in 1549. we have not seen it, and it may be *Polish.*

To

“hinc annis (1652) à concilio secretiori primò concessum postea à serenissimo D. Protectore ejusq; consilio, operis promovendi causâ, benigne confirmatum et continuatum erat: Quibus,” &c. in the loyal copies under *Ch. II.* the clause stands thus. “Inter hos effusore bonitate labores nostros prosecuti sunt (præter eos quorum favore chartam à veſtigalibus immunem habuimus) Sereniss. Princeps. D. Car. Ludov. pr. Palatin, &c. - Bp. Walton obtained leave to import the paper in 1652. he began his work in 1653. he published it in 1657. and it is surprizing that he could get through six such volumes in the short space of four years.”

To return to the *Engl. Polyglott*.—the *Hebr.* and *Samaritan* are of the *Eng.* body. the elegant face of the *Samaritan* is justly attributed by *Cellarius* to the *Englisch*, for it was first used in our *Polyglott*, and by *Castellus* in his *Lex. Heptaglotton*. it differs widely from the type used by *Scaliger* in his *Emend. Temp.* and by *Leusden* at the end of his *Scholæ Syriac.* and from another used in an encomiastic of *Abr. Ecchelenfis* upon *F. Kircher*, which type belonged to *The Congr. at Rome.* and which was afterwards more neatly cut by *Voskens.* the latter is in that part of our foundery which came from *Mr Grover.* The *Syriac* is *Eng.* likewise, and is now in the foundery of *Mr Caston.* The *Arabic* is *Great-primer*, in our foundery; and it came from *Mr Grover.* The *Persic* is so too, being made by a few additions to the *Arabic* alphabet, as are also the *Turkish* and *Malayan.* The *Æthiopic* is *Pica*; it is in *Mr Tho. James's* foundery and came with the founderies of one of the *Andrews's.*—The *Gr. Rom.* and *Ital.* are *sm. pica* and are all in our foundery. but as these are common characters there is no occasion to speak further of them.

Over and above the elemental characters exhibited in the *body* of this great work, the *prolegomena* furnish us with more. namely the *Rabbinical Hebr.* the *Syriac duplicates,* *Nestorian,* and *Estrangelan*; the *Armenian*; a large bodied *Egyptian*; the *Illyrian* both *Cyrellian* and *Hieronymian*; the *Iberian*; the *Gothic*; the *Chinese*, which is scarce worthy of notice; and a specimen of the *Alexandrian MS.* of these the *Armen.* and *Coptic* had been used before in the *Introduet. ad lectiōnem lingg. Oriental.* published chiefly for the use of those who were subscribers to the publication of the *Polyglott* in 1655. but these were all cut in wood, are most of them rude and misshaped, and the unavoidable loss of these wooden alphabets has been amply recompensed by the neater fount of *Coptic* used in the *Oxford* edit. of the *N. Test.* *Egyptian* in the y. 1716. and by a neater in the foundery

dery of *Mr Caslon*; and by a neater *Armenian* cut by the late *Mr Caslon* for the edit. of *Moses Chorenensis*. we have however given bish. *Walton's* specimen of the *Alexandrian* set in metal that it may be compared with his, and with another engraved on copper to be seen in *Dr Grabe's prolegomena* to the *Septuagint* published from the *Alexandr. MS.*

The *Ambaric* of *Castellus* seems to be metal, and the same which was used in the *Orat. Dnica πολύγλωττῶ, πολύμορφῶ* printed by *B. M.* in 1713. the two first sheets of which were printed "in typographéo instructissimo inclytæ Acad. Oxon. cuj faustissima quæq; comprecator quisquis est qui patriam amat et bonam mentem colit." this little work was pirated abroad, and mostly engraved on copper. we take notice of this to shew how much in metal types we were then superior to our neighbours. the languages comprized in these 2 sheets are *Hebr. Sam. Chald. Syr. Arab. Pers. Turk. Tartar. Malayan, Coptic, Æthiop. Ambaric* (the most pure and refined dialect of the language of the *Abyssines*), *Runic, Gothic, Islandic, and Sclavonian.*

*F. Kircher* a jesuit of *Fuld*, a man of note in his time, was the first who applied himself to the study of the *Coptic* language. he published his *Prodromus Coptus* at *Rome* in 1636. for this his memory has been unworthily and abusively treated by a countryman of ours, who attributes the endeavours of *F. Kirch.* to ambition and vain glory, and a desire of making an ostentatious shew of learning which he did not possess. but what stimulated *Mr Wilkins* to pursue those studies which he censured in *F. Kircher*? a part at least of the ingredients of which he composes the assiduous jesuit, which ever have been and ever will be the spur to recondite literature. and poor enough are the rewards of the labour. *Mr Wilkins's* prospect was enlarged by standing upon the shoulders of a jesuit. it therefore was disingenuous in him to depreciate the eminence which opened his view: those  
who

who strike out new paths, however they may err, deserve commendation; more especially from those who tread in their steps.

*Mr Wilkins* published the *Copt. Test.* at *Oxford*. in 1716. with the types and at the charge of the Univ. upon a *pica* letter cut at the expence of *bish. Fell* for printing the *Copt. Testament* intended to have been published by *Dr Marefchal.* they were cut from a character delineated by *Mr Wheeler,* reſt. of *St. Ebb's* in *Oxford.* the author of the *Oxford*. Almanac for the y. 1673, of which near 30000 were printed and all fold on account of the novelty and of the title, to the prejudice of the ſale of the other almanacs; which induced the *Lond.* bookſellers to buy off the copy for the future. ſo a ſheet almanac only on copper has ſince that time been annually publiſhed by the *Curators* of the *Skeldonian* in the form and ſize wherein we have it now. but the deſign is either altered now or was miſtaken then. the prints were deemed hieroglyphical, and a celebrated *Vice-Ch.* was examined upon the ſurmife, and was at laſt very decently diſmiſſed thus; “if you mean nothing you are fools: if “you mean any thing you are knaves.” ſince that time to avoid offence the ſubject has been a *repetita crambe* of the edifices of the Univ.

We have done for the preſent with the *Oriental* and *Occidental* languages, and come now to the *Septentrional,* the reſtorer (if not more than the reſtorer) of the knowledge of which languages in *Engl.* was *Mr Francis Junius* the ſon of *Mr Francis Junius* the theologift of *Heidelberg.* and *Mr Junius* though a foreigner muſt with us have preference. for the *Gothic* and *Saxon Gospels* publiſhed by *Dr Marefchal* (*Mr Junius* who was *Dr Marefchal's* inſtructor muſt ſuſtain no injury by our attributing to One a joint work of Both, printed with the types and at the charge of *Mr Junius*) were printed at *Dort,* and *Dr Marefch.* brought new types into the kingdom: but in the y. 1654 *Mr Junius* being then at *Amſterdam*  
procured

procured a set of "*Saxonic* types to be cut matriculated "and cast, thinking himself enabled by some good sub- "sidyes which he had met with in *Germany* to add "something to that which had been before done by "*Melchior Goldastus* and *Marquardus Freberus* in *Fran-* "*cic* and *Alemannic* antiquity." as he says in a letter to *Mr Selden*, a copy of which may be seen in the preface to *Dr Hicckes's Thesaurus*.

These types *Mr Junius* brought with him into *Engl.* and with them types for the *Gothic*, *Runic*, *Danish*, *Islandic*, *Greek*, *Roman*, *Italic*, and *Eng.* (the *Eng.* of a very pretty face[]), all cast to a *pica* body that they might stand together. but he brought the letter only without punches or matrices, and in the y. 1677. gave them with a fount of *Eng. Swedish* to the *Univ. of Oxford* where now they are.

In the mean time *Mr Dodsworth* and *Sir William Dugdale* had published the *Monasticon*, and *Mr Somner* his *Saxon Dictionary*, which was printed at *Oxford* in the  
 1659. y. 1659 with the *Univ.* types, though *Mr Somner* had from the death of *Mr Wheelock* enjoyed, and did then enjoy, the salary appertaining to the *Saxon lecture* founded at *Cambridge* by *Sir Hen. Spelman*: for which the most probable reason we can assign is this; that the *Univ. of Cambr.* had not letter suited to the purpose. for though *Mr Wheelock's* edit. of *Bede's ecclesiastical hist.* published in 1644 was printed at *Cambr.* it was printed on a type too large for a dictionary. the one was *Great Primer* the other *Pica*. The *Monasticon* was printed with the types of *Richard Hodgkinsone*, one of the printers nominated by the decree of *Star-ch.* of 1637. the *Saxon* is *pica*, by whom cut we know not.

1662. Formed upon the principles of that decree ann. 14 *Car. II.* an act passed for regulating of *Printing* more burthenfome to learning and more subversive of the Liberty of the *Presb* than the decree itself, which together with other burthens occasioned the dissolution of the Court.  
 by

by this act the number of Master-Founders was again restrained to Four, and the number of Master-Printers to Twenty (exclusively of The King's printers and the printers for the Universities) to be appointed by the archb. of *Cant.* and the bish. of *Lond.* and no founder was to cast any letter for printing, no joiner to make any press, no smith to forge any iron-work for a press, no person to bring from parts beyond the seas any letters founded or cast for printing, nor any person to buy any letters or any other materials belonging unto printing without application to the Mast. and Wardens of the Comp. of Stationers.

This was a probationary act for two years only, and  
 16 *ejusd.* *Car.* was continued until the end of the next  
 session of parl. and again until the end of the next  
 session. and 17 *ejusd.* until the end of the first sess. of the  
 next parl. it was revived 1 *Jac.* II. to continue in force  
 for seven years, and from thence to the end of the next  
 session, when it expired in 1693, and we hear no more  
 of it.

Notwithstanding these restraints *Mr Moxon* writing in the y. 1683 informs us "that the number of founders and printers were grown very many, insomuch that for the more easy managing of typography the operators had found it necessary to divide it into the several trades of *The Master-Printer, the Letter-cutter, the Letter-caster, the Letter-dresser, the Compositor, the Corrector, the Press man, the Ink-maker,* besides several other trades which they take into their assistance, as *the Smith, the Joiner, &c.*"

But as to *Letter-cutting* which is our immediate subject, the same ingenious artist informs us "that it was a handy-work at that time kept so concealed among the artificers of it that he could not learn any one had taught it any other; but every one that had used it learnt it of his own genuine inclination. therefore, though he could not describe the general practice of  
 "workmen,

“workmen, yet the rules he followed he shews, and  
 “had as good an opinion of those rules as those had  
 “that were shyest of discovering theirs. for indeed  
 “by the appearance of some work done a judicious  
 “eye might doubt whether they went by any rule at  
 “all, though geometric rules in no practice whatever  
 “ought to be more nicely or exactly observed than in  
 “this.”

And as this very curious artizan has given us the certain state of printing in his time, we shall take occasion to observe that the bodies most of use in *Engl.* when he wrote were *Great-canon*, *Two-line Eng.* *Double-pica*, *Great-primer*, *ENGLISH*, *Pica*, *Long-primer*, *Brevier*. -- *small-pica*, *nonpareil*, and *pearl*. the *Dutch* he says had several other bodies, but\* he thought them not worth

\* The *Dutch* bodies at this time were *Dubbelde text*/ *Dubbelde Auguttijn*/ *Dubbelde Mediaen*/ *Dubbelde Descendiaen*/ *Parysse kanon*/ called by *Voskens* *Groote kanon*/ *Klyne kanon*/ *Ascendonica*/ *Paragon*/ *Text*/ *Auguttijn*/ *Groote mediaen*/ *Mediaen*/ *Descendiaen*/ *Groote Garmont*/ *Garmont*/ *Bourgeois*/ *Brevier*/ *Colonel*/ *Joly*/ *Engleste nonpareil*/ so *nonpareil* was first cut by the *Engl.* *Peereel*/ and *Robijn*. in all 22. these were *Van Dyck's* bodies. but *Voskens* grooted and klyned most of them, adding thereto a new named body *diamant*, which in *Dutch* (the first face cut upon it) is pretty, and advancing the number to 34.

But the *Germans*, to whose countryman *Faust* the world is indebted for the noble art, have in this incorrectness of workmanship exceeded even the *Dutch*; and had several years ago (if a written paper which seems to be a list taken from one of their specimens may be depended on) without remorse run on with *eine andere* and *noch eine andere* to the stretch of 62.

And here we may observe that *Garmont* as they call it has it's name from *Claude Garramont* who had been taught by *Tory*; and *Granson* from *Rob. Granjon* who was a *Fr.* Founder likewise. most probably it may be so with *Gaillard* too. and these are the only types which bear the name of their parents. but *Granson* is not a body but a face. not the *Italic* as *Van Dyck* has it, but the *Fr. cursive* of that age, and was first cut by *Granson* in 1558, *ut scribentis manum quam proximè redderet; ut scripturam*



worth naming.— we think so too; and could wish that all but the Regulars were expunged from our typography. we are aware of the reason which will be urged for retaining them, but it is not a reason which will bear the test of argument: and this we hope is the only instance in which we do not speak as *Letter-founders*. for to confess

*ram ementiretur impressio; et qd manufactum, an typis excussum fuerit postea possit dubitari.* and he obtained a prohibition from the Fr. King forbidding any one within the realm to presume to imitate it. *Plantin* used a type of the same sort in 1564, *qu'il peust aussi servir à la jeunesse d'exemplaire pour apprendre à bien former & lire L'ESCRITURE à LA MAIN*, which is the proper name of this type. the *Dutch* have a letter of the same sort for the *curfive* of their nation, cut by *Voskens*, and called *Ç E S C H R E V E N*. and so have the *Engl.* which is vulgarly called *SCRIPTO*, because it imitates the common writing-hand; whereas *Secretary* with us imitates the curfive of the law.

But notwithstanding this deviation from the true standard, the *Dutch* have been eminently remarkable for “the true shape of their letters; “which were formed so exactly of the mathematical regular figures, “*straight lines, circles, and arches of circles*, and with such a commodious “fatness for relieving the eye, and with such true placing the *fats* and “*leans*, and with such sweet driving them into one another, and with “all the accomplishments which could render *letter* regular and beautiful,” that *Mr Moxon* set himself to anatomize, and with most minute exactness to examine the proportion of every part and member of the letter of *Cbr. van Dyck* of *Amsterdam*: “and was so well pleased with “the harmony and decorum of their symmetry, and found so much “regularity in every part, and good reason for his order and method,” that he founded his own proportions and rules upon his observations on the letter of *Van Dyck*. *Van Dyck* agreeably to that which has been before observed touching the division of typography into various branches, was a letter-cutter only, his founder was *Job. Bus*, who cast in the house of *Joseph Athias* a jew in *Swanenburg-fraet*, and afterwards *op de Nieuwe Heere Gracht ober de Plantagie*.

*Diderich* or *Dirk Voskens* came after *van Dyck*. his *gieterpe* was carried on by himself; afterwards by himself and his son; and afterwards by his widow and son. they all lived *op de Bloemgragt*. *Voskens* was the first we know of the *Dutch* founders who had types for the more recondite languages. he had *Hebr. Biblical, Masoretical* and *Dutch*; *Samaritan, Arab. Coptic, Sclavonian, Runic, and Anglo-Sax.* his foundery is thought to have come by purchase to *Mynb. Johnson* a captain in the army, and a letter-founder at *The Hague*. he had a son

confess the truth, the irregular bodies owe their origin to the unskilfulness of workmen, who when they had cut a fount which happenèd to vary from the intended standard gave it the name of *a beauty*, and palmed it upon the printers as a purposed novelty. — such are *Paragon, Nonpareil, Pearl, Minion, Robyn, and Diamond.*

Of the Regular bodies we would say something, and should think ourselves fortunate could we speak agreeably to our wishes. but the shortness of the time allowed by the present occasion will not admit a resort to libraries from whence alone our desired satisfaction is to be obtained. we must therefore be content to mention son whose *christian* name was *Voskens*, as it is the custom of the *Dutch* to give their children names from any person with whom they have dealings themselves.

— *Rolij* a *German*, but resident at *Amsterdam*, is the next. he was living in 1710. he cut and sunk for *Voskens's* foundery, and the work of *Rolij* was the beginning of our foundery.

*Job. Philippi van Cupi* of *Amsterdam* was his contemporary. and these two seem to have been the only Letter-cutters at that time in *Holland*: for *Athias* and *Voskens*, and another of the same time whose name we know not, were founders only. — the foundery of *Van Cupi* has been just now sold disorderly.

*Le sieur Ludolphe Wetstein* of *Amsterdam* died in 1742. and his foundery, remarkable for the elegance of the *Greek* which had been in the fam. of the *Wetsteins* only for many years, was in the year 1743 purchased by *Isaac* and *Iean Enschede* letter-founders at *Haerlem*. it has been observed that *Wetstein's* letter has an excellence which cannot appear upon paper: it is so deeply counter-punched that it will far exceed in duration the letter of other founders.

*Isaac Vander Putte* was another of *Amsterdam*. he lived **op de Hoornburgwal over de Nieuwe Kerk**. his successor was *H. Vander Putte* of whose exec. the foundery was purchased by the brothers *Ploos van Amstel* living at *Amsterd.* in 1767.

To these are to be added *Mynb. R. C. Alberts* and *H. Uytwerf* founders at *The Hague* (whose letter was cut and sunk chiefly by *van Cupi*) a new foundery; *Mynb. J. M. Fleischman*, 1733 and 1756; *Mynb. Weyer*, a letter-founder and notary in **Calvaert-str.** *Amsterdam*, 1755; and *Mynb. Vander Velder* living at *The Hague* in 1760. *De Hont* likewise was a founder at *The Hague*. he had a son who was in partnership with *Mr Becket* in *The Strand, Lond.* and this is all we can say at present of the *Dutch* founders.

that

that only in which we think we shall be supported against others who have spoken on the same subject.

First then, as to that which *Mr Moxon* calls *Great Canon*: without disputing whether this is a *regular* body or an *irregular* body (indeed we think it no body at all, but that being above the scale it should be ranked under the denomination of *title-letter*) our objection is to the epithet *Great*, because the *English* know no *Little-canon* in contradistinction to it. but greater is our objection to the name by which it has of late years been called, *French Canon*: an appellation by whom or when or wherefore introduced we pretend not to know: only that it has been introduced since the y. 1695. the typographers of our neighbouring nations are not so courteous or so just as to give the name of our country to the bodies which are our own. whencesoever therefore this letter came, plain *Canon* should be its name. and it is so called, as has been said, because it was first used in printing some *Canons* of the *church*. but this seems to be a mistake arising from a false idea annexed to an equivocal word, and the letter might with equal appearance of truth have been said to have received its name from *The Great Gun of Ghent*.

The curious *Monf. Torin* drops something which suggests a better reason. he divides typographical letter into *la lettre de forme* and *la lettre bastarde*; the former of which he tells us was called *Canon*. the inference is that the former were cut *secundum normam*, the latter by no rule at all: as *Bourgeoise*, which amongst other letter of his time he mentions. his time was the y. 1529. so the antiquity of *Bourgeoise* is pretty nearly ascertained.

It would be in vain to deny that we endeavour to make *le lettre qu'on dit Canon* comprehend the regular bodies; and we think *Monf. Torin's* expression will justify the attempt.-- we have never seen the *Champfleury*. this which we would avail ourselves of is taken from some extracts given us by *Mr Maittaire*, who did not  
enter

enter into the articles of *founders* and *founderies* so minutely as we could wish he had, thinking them in all probability beyond his province, which was in the vulgar sense *typography*. — if our inference be just, the letter called *Canon* has usurped a general denomination, and appropriated it to itself alone. as a further proof that it has, we urge that the *French* have four sizes of letter which bear this name, *legros double*, *le double*, *le gros*, and *le petit Canon*: the last of which answers to our *Two-l-Engl.* — we may yet be wrong: but we shew the foundation upon which we build. and if we are wrong shall gladly be corrected.

A word more we must in justice add to that which hath taken up much length already: the *Dutch* call our *Two-line-Gr-primer* **Kanon** and the letter which is called *Fr. Canon* they call **Parys-Romeyn**: the *French* therefore might have cut a *Roman* letter of this dimension surpassing in beauty the type of other founders.

*Two-line-English*, though by the name it should seem to be a body derivative, is the same which the *Germans* once called *Prima*; and it was the first or largest in the scale of bodies. so that here too our objection lies against the name, which is incongruous and improper, as it makes the body a derivative which ought to be and was and is a primitive.

To *Double-pica* the *Secunda* of the *Germans*, our objection as to the name is similar; but the reason of the objection differs. *Double-pica* does not, as to justify the propriety of the name it ought to do, answer to two lines of *Pica*. therefore the appellation is improper.

*Great-primer* the *Tertia* of the *Germans*, being a name indisputably *English*, and indisputably fixed on account of some primer printed on a body of this size, must be a name of some antiquity in the æras of *English* typography, and cannot be much posterior though it may be anterior to The Reformation.

*ENGLISH* is our certain guide: a body whose name professes it to be our own. the *Germans* call  
it

it *Middle* or the middle size, thereby plainly indicating as the truth really was, that as there were *Prima Secunda* and *Tertia* above it, there were *Quinta Sexta* and *Septima* below it, and limiting thereby the number of bodies to seven.

*Pica* is the next: the size which came nearest to or most resembled *The Pie*; and being the literal translation of that word into *Latin* the body must be claimed as ours. for though something like it may be found elsewhere the standard is not the same. *The Pie* was a table shewing the course of the service of the Church in the times of darknes. it was called *The Pie* because it was written in letters black and red; as the *Friars de Pica* were so named from their parti-coloured raiment black and white, the plumage of A Magpie. “the number and hardness of the rules of this *Pie* and the manifold changings of the service were,” as the preface to our liturgy well expresses it, “the cause that to turn the book only was so hard and intricate a matter that many times there was more business to find out what should be read than to read it when it should be found out.” in the room of this *pie* was substituted a calendar plain and easy to be understood; the same which is prefixed to *The English Liturgy*. \* *Pica* therefore is coeval with *Great Primer*.

And

\* An example of the rules of *The Pie* may not be unacceptable, as the *pie* is but slenderly touched upon by any of our ritualist's, and our account of it may introduce some literary anecdotes which are not generally known. we take our example from the hyemal part of the *Breviary of Sarum* printed in the y. 1555. in which after the *benedictio aq. et panis* we have this prohemie :

“In nomine sancte & individue Trinitatis.

¶ Incipit ordo breviarij seu portiforij secundum morem & consuetudinem ecclesie Sarum Anglicane: vna cum ordinali suo quod vsitato vocabulo dicitur *Pica* five directorium sacerdotum. in tempore paschali — Pars Hyemalis.

¶ *Pica*

And so is *Long-primer*. but we cannot so easily account for the epithet *Long* prefixed. yet as there is nothing

**¶ Pica de dominica prima Adventus.**

*Littera dominicalis A. iij decembris tota cantetur hystoria Alpi-  
ciens. secunde vespere erunt de sancto Olmundo cum pleno serui. in  
crassi. ¶ solen. memo. de octa. de do. ¶ de sancta maria cum an. Ave  
maria.*

*Fe. 2 de sancto Olmundo ix lect. omnia de communi vnus con-  
fesso. ¶ ponti. secunde vesp. erunt de comine. ¶ memo. de sancto. de  
octa. de aduentu ¶ de sancta maria cum an. Ave maria. Feria. 3 5. ¶  
sabba. de comine. ¶ R. fe. pretermittantur ¶ missa de octa. sancti  
Andree dicitur in capo.*

*Littera do. B. 5 kalen. decembris tota cantetur, &c.*

But the rule for this year was not the rule for the next. the service varied according to different couplings of the dominical letter with the golden number. the form of worship was besides perplexed by fundry divisions and subdivisions of the festivals into certain degrees and ranks of honour; as into *Fest. dupl.* and *Fest. simpl.* the former of which were subdivided into *principal. dupl.*—*majus dupl.*—*inuit. simpl. ix vel iij lect.* and the *Sundays* into *dominici principaliter privilegiat.*—*majus privilegiat.*—*minus privilegiat.*—*inferius privilegiat.*— And the service was again interrupted by the intervention of *anniversaries* and *commemorations*, and again perplexed by *octaves* and *nocturns* and *thuri-  
fications* which were to be used at one time and not at another time; by *choral* and *non choral*; and again distracted by *compound services* when different services enjoined should happen to fall in and clash with one another: distinctions tending more and more to make “confusion worse confounded.”

A larger account of the church-service of these times might here be given, and we wish it were not foreign from our present purpose, for the same reason which *Mr Foxe* briefly treating on this subject in his *Martyrology*, sub ann. 1413 alledges “that the order and man-  
ner of it may not be unknown to our posterity” but for greater satisfaction we must refer the inquisitive to the *Directorium sacerdotum quem [librum] pica Sarum vulgo vocitat clerus*; a book containing all these niceties, and more than once printed by our *Engl.* printers; as by *Caxton* without a date, by *Pynson* in 1498, and again in 1508. of *Mr Caxton’s* edit. we may almost say as *Buxtorf*, or *Reland*, or somebody else says of the *Maectation-book* of the Jews worded in *Dutch* but printed in *Masket*; “*legat qui vult aut qui potest.*” we mean no more than to intimate that it abounds in abbreviations peculiar to the subject, and that if we remember rightly, it requires some skill in *Pica* to read it with fluency.

This

thing in the letter which bears pre-eminence of length, it should seem to have received its name from some particular primer printed upon that body, either in lines at length and not in columns, or in a length of page disproportionate to the breadth or more probably yet from the first primer set out *a long* which was printed on this body. to explain the meaning of which expression we must add to that which we have before said of the rules of the *pie* the title of *A prymer of Salisbury use set out a long by Robert Valentine at Rouen in the y. 1555.* but it happens that the book is printed on another body, and *Valentine* was very careles, or residing in *Normandy* had forgot his native language; for thus runs his title **This prymer of Salisbury use is se tout a long withoutonysfer chynge/ with many prayers/ & goodly pictures in the kalender/ in the matins of our lady in the houres of the**

This book was compiled, though not originally, by *Clem. de Maydeston* a brigittine fryar, but a brother, as Bishop *Tanner* says, of the house at *Houndeslow* which was a house of *Trinitarians*, and this seeming contradiction we cannot immediately reconcile. the book was intrusted by the *Ch. of Sarum* to *Mr Clarke* precentor in the *King's coll. Cambr.* to be corrected and made conformable to the *True Ordinal* of that church. and this correction was occasioned by a dispute, warm at that time, whether *The Festival of Corp. Chr. with an octave* should be celebrated *cum regimine chori* or *sine regimine chori*, the former of which was the practice of the *Ch. of Sarum.* then follows a *defensorium* of this *directory*, and afterwards the tract called *Crede Michi* entitled thus; *Sequentes articuli ventilati sunt et approbati per canonicos eccl. Sarum; et in primo de octabis Corp. Chr.* and at the end the reason of the appellation *Crede Michi* is said to be, that as no rule is set down in that tract which had not been thoroughly debated and approved by the *Canons* of *Sarum* and other skilful men, and confirmed by their hands and seals, whoever shall observe those rules shall scarcely err in the service of God.

To conclude with the breviary with which this note began: considering the inspection under which it must have been set forth the colophon may deserve a smile. — **Breviarium seu Portiforium ad usum ecclesie Sarisburiensis Londini impressum per Henricus Kyngston et Henricus Sutton typographi anno dni Millesimo &c.** but this was corrected in the ed. printed the next year.

croffe,

**croffe / in thes / vij psalmes and in the dyge.  
And beneuoly empynted at Rouen. M.D.L.V.\***

there is another with the same title said to have been printed by *Gowghe* in 1535, for no other reason as we can perceiue than that the almanac for xx years begins with the y. 1535. but neither of these gives name to our body; for the latter of these is *gr. primer*, the former *pica*.

Lastly, *Breuiet* is coeual with the three; *Great-primer*, *Pica*, and *Long-primer*; all four taking their names from the service-books of the Church: the *Breuiet* being the body on which the first breuiary was printed, or a body first used in printing a breuiary, or a body on which breuiaries were most commonly printed.

And these are the *regular* bodies. if any *irregular* bodies are to be allowed, they can be no other than *Two-line-Pica*, *Paragon*, *Small-pica*, and *Bourgeoise*, for these only are in size intermediate. for the rest, as we excluded *Canon* because it is above the scale, so we exclude *Minion*, *Nonpareil*, *Pearl*, *Ruby* and *Diamond*, so named from their smallness and fancied prettiness, because they are below it.

We return from this digression to the *Septentrional* languages, the study of which after the death of *Mr Junius* was cultivated with greater ardour through the

\* After the calendar follows this tract;

**This maner to lybewell: deuoutly and salutarily mery dape for  
all persones of meane estate Compyled by maistre Johan quentin  
doctour in diuinite at Paris. Translated out of frenche in to eng-  
lyshe by Robert Copland printer at London.**

The colophon.

**Expliciunt hore beatissime virginis Marie / secundum usum  
Sarum / totaliter ad longum: cum orationi beate Brigide / cum  
multis alijs orationibus / Impresse per Johannem le prest impen-  
sis honestissimi viri Roberti valentini suam officinam tenentis in  
porticu bibliopolarum iuxta eodem bte Marie. M. D. L. V.**

means



means and by the labour of *Dr Hickes*, who having received the tincture from *Dr Marechal* Rect. of *Linc. coll.* of which coll. *Dr Hickes* was fellow, was excited by *Bish. Fell* to the publication of the *Institutiones Gramm. Anglo-Sax. et Mæso-Goth.* printed at *Oxon* in 1689. but the Doctor after the Revolution entered into the inmost recesses of the *Borealian* languages, infligated thereunto principally by *Dr Kennet*, that *Dr Hickes's* mind and pen might be diverted from the politics of the time. *Dr Hickes* was a Nonjuror, *Dr Kennet* a Whig, afterwards bishop of *Peterb.*

The *Thesaurus lingg. vett. Septentr.* came forth from the *Sheldonian* in 1705. a work replete with learning and antiquity. the constituent part are grammars for the *Mæso-Gothic, Anglo-Saxon, Franco-Teutonic* and *Islandic* languages: but this is a very inadequate description of the work. it was epitomiz'd by *Mr Wotton* in a *Conspectus brevis* translated into *Engl.* by *Mr Shelton* for his own improvement, and published to shew that one of his Majesty's justices of the peace may have sense and a taste for learning. further use of the publication we know not: for those who seek after this or any other fort of knowledge will have recourse to the originals.

In *Dr Hickes's* time there was as it were a profluvium of *Saxonists* springing all from the same fountain; *The Queen's College in the Univ. of Oxford*, the nursing mother of *Arctoans*, — and of us; who are joyful upon every remembrance to make acknowledgement of love unfeigned *To the House of Eglesfield. Bishop Tanner, Bish. Nicolson, Bish. Gibson, Mr Thwaites, Mr Elstob, Mr Benson, Mr Rawlinson*, were the lights of *Anglo-Saxonic* literature; *Mr Thwaites* the principal, the accurate editor of *The Saxon Heptateuch.* with them must be numbered *Dr Will. Hopkins* canon of *Worc.* *Mr Humphrey Wanley* (of *Univ. coll.* we think) author of the historical and critical catalogue of the *Septentrional* mss. remaining in *Engl.* which makes the latter part of *Dr Hickes's Thesaurus*, librarian

rian to *The E. of Oxf.* and son of the rev. *Nathaniel Wanley* rect. of *Trin.* parish in the city of *Coventry*, and collector of *The Wonders of the Little World*, --- and a young lady *Miss Eliz. Elstob*, the sister of *Mr Elstob*, and the indefessa comes of his studies; a female student in *The Univ.*

The desire of the partisans was that the ladies truly should be taught the language of their progenitors, and *Miss Elstob* was to have been the instrument of their instruction. her grammar was published in the y. 1715.

She procured a fount of *Eng. Saxon* to be cut according to her own delineation from the mss. of the times. they were cut by *Mr Robert Andrews* at the expence of *the Earl of Macclesfield*. the punches and matrices are now in *The Clarendonian*, a present made at the instance of one who would gladly shew a greater instance of affection, by *Mr Will. Bowyer*, *A Fell. of the Soc. of Antiquaries of Lond.* a typographer of the *Stephanian* age; a son of *Alma Cant.* but a letter of *Mr Bowyer's* will speak better than we can speak for him; and we insert it with the greater pleasure, as it mentions with honour those who live in our esteem.

“SIR,

4 Dec. 1753.

I make bold to transmit to *Oxford* the *Saxon Punches* and *Matrices* which you were pleased to intimate would not be unacceptable to that learned body. it would be a great satisfaction to me if I could by these means perpetuate my obligations to that Noble Personage to whose munificence I am originally indebted for them; the late *Lord Chief Justice Parker*, afterwards *Earl of Macclesfield*: who among the numerous benefactors which my father met with after his house was burnt in 1712-3 generously procured these types to be cut to enable him to print *Mrs Elstob's Saxon Grammar*. --- *England* had not then the advantage of such an artist in letter-cutting as hath since arisen,

arisen, and it is to be lamented that the execution of these is not equal to the intention of the Noble Donor, and I now add, to the place in which they are to be repositied. however I esteem it a peculiar happinefs that as my father received them from a great patron of learning, his son consigns them to the greatest feminary of it; and that he is,

S I R,  
Your most obliged friend,  
and humble fervant,  
*Will. Bowyer.*”

This type *Miss Elftob* used in her grammar, and in her grammar only. in her capital undertaking, the publication of *The Saxon Homilies*, begun and left unfinished, whether because the type was thought unfitly to politer eyes, or whether because *The Univ. of Oxf.* had cast a new letter that she might print the work with them, or whether (as she expresses herself in a letter to her uncle *Dr Elftob*) because “women are allowed the privilege of appearing in a richer garb and finer ornaments than men”, she used a *Saxon* of the modern garb. but not one of these reasons is of any weight with an antiquary, who will always prefer the natural face to “richer garb and finer ornaments”. and on his side is reason uncontrovertible. — speaking in the sense in which we speak the *Sax.* nation and the *Sax.* language are extinct, and their characters should be represented as they were expressed by those who used them. *Gothic* and *Hunnic* may be expressed in elegant modern *Rom.* or *Ital.* but were a *Goth* or an *Hunn* to return from the place to which they are gone, they would say their language was in masquerade, and they must be taught to read their native tongues.

*Miss Elftob* was a northern lady of an antient family and a genteel fortune, but she pursued too much the drug called learning, and in that pursuit failed of being careful of an one thing necessary. in her latter years she was tutored in the fam. of *The Duke of Portland*,

land, where we have visited her in her sleeping-room at *Bulstrode*, furrounded with books and dirtiness the usual appendages of folk of learning. but if any one desires to see her as she was when she was the favourite of *Dr Hudson* and the *Oxonians* they may view her pourtraiture in the initial G of *The English-Saxon homily on the birth-day of St Gregory*. the countenance of *St Greg.* in the Saxon **G** is taken from *Mr Thwaites*, and both were engraved by *Gribelin*, though *Mich. Burgbers*\* was at that time engraver to *The Univ.*

The progeny of the *Anglo-Saxon*, which follows next in course, is numerous. but we shall mention no more than we know to have been cut and sunk. pursuing therefore the descent from the fount of *Miss Elstob*, which though it approaches nearly to the *old Saxon* has yet some tincture of the innovations brought by *K. Alfred* from *Rome* and by *K. Edward the conf.* from *Normandy*, all which coalescing formed the *English* hand, we come to the *Anglo-Norman*, of which in our foundery are two founts *Great-primer* and *Eng.* both capitals, of the form used for some centuries after the ingress of *William* for inscriptions on grave-stones, and for initials in mss. and sometimes for fenestral inscriptions in the painted windows of churches. though for the latter the *church-text* was the proper and most usual hand. as fusile types they are quite uncommon. for we never saw any but our own, nor ever knew the type to be used but by a gent. of the *Soc. of Antiquaries* to amuse himself with their children by adoption.

\* He lived in a tenement belonging to *The Queen's Coll.* and called *Shoppa sexta*, which with the rest of the *shoppæ* in number ten is now taken into the scite of the coll. the front wall of which stands upon the foundations of the *decem shoppæ*. we knew his niece *Dutch*-built and in mean condition. she ironed for us -- so likewise one *Fanny*, a niece of *Anth. Historiograph.* was our bed-maker, more we could mention contemporaries, and of the race of contemporaries, in their time in literary estimation. but a concern for the illiberal offices to which fortune had subjected them imposes silence.

The

The *English* formed by a coalition of the *Saxon* and the *Norman* shall succeed; though in strictness it ought to have precedence. it is a common and well known character. so no more need be said of it.

It's derivative branches for which fusile types have been prepared are *The set Court*, *the base Secretary*, and *the running Secretary*. of the *set Court* we have two founts, *Double-pica* and *Eng.* of the *running Secretary* one fount *Great-Primer*. — The *base Secretary* is not our's. it has been cut by *Mr Cottrel* on a *Two-line Eng.* body. it is the common engrossing hand formed from the *true Secretary* by rounding the points to save time; in which too a kind of *round Text* is used instead of the *square Text* of the *square Secr.* and is called *German Text*.

The *Court* we never saw upon paper. nor is it likely that we ever shall; the legislature of the y. 1733 having, on petitions from the justices of the peace, gentlemen, grand-jury and freeholders of the *East* and *North* and *West* ridings of the county of *York* thought it meet and requisite to abolish a character which they could not read: a grand and noble character adapted for information to posterity. the character in which the records of the realm are written.

Their petitions set forth that grand-jury-men were obliged to make their presentments in a language which they did not understand, and in a character unknown to any but the learned in the law; and for the justices, that when their proceedings were to be removed by a *certiorari* the returns were to be made in the same language and character unknown, which put their worships to great expence in seeing counsel to draw the same; and they pray that these grievances may be taken into consideration, and such remedy be granted, as to the house shall seem meet. the consideration was referred to a committee who D 22 *Febr.* 1730-1 reported "That the proceedings of the "law being in law-*latin* abbreviated and written in court- "hands and characters unintelligible and not legible  
"to

“to the most part of the persons concerned especially “in *criminal cases* are the great cause of the delay of “justice, and occasion most dangerous frauds.” and it is ordered that a bill be brought in upon the said resolutions (for there are more, but they don’t concern us) agreed to by the house.

And had these honest gentlemen who thus confessed their ignorance been indulged with the liberty of pursuing an hen-roost-robbery in the language of *the ridings*, there would be no great cause of complaint; but the bill out-strips the resolutions: it goes to matters of the highest consequence, and makes that alteration in the law, which posterity will ever rue.

The *base* and *running Secretary* however still survive, the poor remains of *the Law-hands of England*, and bear a part considerable in the modern education of an attorney’s clerk.—some of our *running Secr.* is used for symbols by *Mr Oughtred* in his *Clavis Math.* printed by *Leon. Litchfield* under the inspection of *Dr Wallis* in 1693 --- but of this *running Secretary* a word more is to be added: it seems to [be] an imitation of a type of *Granjon* which has been mentioned before\* (or *Granjon’s* an imitation of that) as will appear by comparing ours with the *Hore b. Virg.* printed by him at *Paris* in 1558; the only book which we have of *Granjon’s*, and it escaped our remembrance at the time when that note was written. so there may be a mistake in the sense in which that part of the note is conceived, “that *l’écriture à la main* was the common-hand-writing of the people,” which *Granjon’s* certainly is not. as for *Plantin’s* we never saw it. our *Secretary* is the *law-cursive* of the reign of *Qu. Eliz.*

Still further dwindling we come to baser characters in use amongst us.

*Union-pearl* is a letter of fancy. it is *Eng.* and of a recent date. for nothing exactly correspondent is given us amongst the whims of *Yciar* of *Saragosa* the *Cocker*

\* P. 18. not.

of the *Spaniards* in 1550. it receives the name from the pearls which grow in couples, to which the nodules in the letter were conceived to bear some resemblance. though it does not seem to have been intended for that denomination by him who cut it, but like the bodies *Paragon, Nonpareil, &c.* to have been named after it was finished according to the fancy of the cutter; though it has been said that the name of this letter is *Union-only*, and that it was so named because it was cut for a poem to be inscribed to *Q. Anne* at the time of the *Union of England and Scotland*. but this too must be a mistake arising from the equivocal, unless the panegyrics began where they should have ended, and prepared the type before they had composed the poem, or considered whether the acquisition would soar to poetry; for the poem did not appear. the matrices came in *Mr Grover's* foundery. The *French* are reviving this and other letters of fancy which in titles have an effect not unpleasing.

The *Cursorial* is a flimsy type imitating a *pseudo-Italian* hand-writing, and fitted for ladies and *beaux-candidates* for fair places donative, who court a platten to save unnecessary trouble and to conceal their management of a pen. of this are seven founts in our foundery, and no other *English* founder has at present any. but *Mr Cottrel* and *Mr Jackson* are both cutting new founts resembling the common round-hand of the *Eng.* writing-schools.

The *Hibernian* was cut in *England* by *Mr Moxon* for the edit. of *Bp Bedel's* translation of the Old Test. in 1685, the only type of that language we ever saw, (for the N. Test. printed in 1612 is printed in *Rom.* with the discrepant only.) with letter cast from these matrices The Book of Common Prayer translated into this language, and *Mr Richardson's* sermons who was chaplain to *The D. of Ormond* then *L. Lieut.* were printed by *Elinor Everingham* at the *Seven Stars* in *Ave-Mary-lane*. the punches and matrices have  
ever

ever since continued in *England*. the *Irish* themselves have no letter of this face, but are supplied with it by us from *Eng.* though it has been said, but falsely, that the *Univ. of Louvain* have lately procured a fount to be cut for the use of the *Irish* Seminary there.

And now we have done with the *North*, though we forget not the elegant edit. of *Bede* published at *Cambr.* by *Dr Smith*, a *Borealian*, and near relation of *Dr Smith*, late *Provost of The Queen's in Oxf.* nor our late honoured friends *The Rev. Mr Wise* and *The Rev. Mr Lye*, the *Second Junius*, whose posthumous work would have carried another form and borne another title had not death anticipated the destination.

About the time of *Mr Junius's* gift to the *Univ.* the excellent *Bp Fell*, most strenuous in the cause of learning, had regulated and advanced the learned prefs in the manner which had been intended by archb. *Laud*, and which would by him have been effected had not the iniquity of those anarchical and villainous times prevented. --- he gave to the *Univ.* a noble collection of letter, consisting (besides the common founts *Rom.* and *Ital.*) of *Hebr.* *Samaritan*, *Syriac*, *Arabic* (*Persic*, *Turkish* and *Malayan* bought of *Dr Hyde*) *Armenian*, *Coptic*, *Æthiopic*, *Greek*, *Runic*, *Saxon*, *English*, and *Sclavonian*: *Music*, *Astronomical* and *Mathematical* signs and marks, flowers, &c. together with the punches and matrices from which they were cast, and all other utensils and apparatus necessary for a printing-house belonging to the University. the *Sclavonian* (first cut by *Voskens*) is the *Cyrillian* or antient church-character of the *Russians*, of which the *Univ.* purchased a better  
1695. cut letter in the y. 1695. as for the modern character of the *Russians*, which too has now put on the *Rom.* and *Ital.* faces, there is not any of it as yet in *England*.

Specimens of the letter given by *Bish. Fell*, and an account of the foundery were several times printed  
between



between the years 1695 and 1715. we have four; the last of which was published in or after the y. 1706. at which time the number of boxes was 35, containing upwards of 6000 matrices. 1706.

The *Coptic* used in the edit. of the *N. Test.* published in 1716. and the neater *Coptic* in the foundery of *Mr Caslon*, and the *Armenian* cut by *Mr Caslon* for the two *Mr Whistons* have been already mentioned. 1716.

The *Etruscan* therefore, successfully pursued by *The Rev. Mr Swinton* of *Oxf.* the first of the *Engl.* learned who have applied their studies to that antient language, must close our account of the learned types. they were cut by the late *Mr Caslon* in the Vice-chancellorship of *Dr Holmes* for the use of that very learned linguist *Mr Swinton.* and pleasing would it be to us, though we fear the wish is vain, to view the next emotions of grief or joy conceived in *Phœnician*, *Palmyrene*, or *Samnian* brought forth by *lead* and *regulus* and not by *copper.* 1733.

So ends our account of languages which are real. to it we subjoin the bare mention of some which are fictitious; the *Utopian* of *Sir Thomas More*, the *Formosan* of *Pfalmanaazaar*, the universal character of *Mr Cave Beck*, the universal character of *Geo. Dalgarno*, and (perhaps) the *Philosophical* of *Bish. Wilkins.* the matrices for the *Real Character* of the latter are in our foundery, and were part of *Mr Moxon's*, and were cut by him. *Bp Wilkins's* is a peculiar character devised by himself: *Mr Beck's* and *Dalgarno's* not. the three last mentioned we have ventured to call languages because they have been so called before us: but *Dalgarno* more properly names his performance *Ars Signorum*: the attempt of them all is to represent not *words* but *things*, to reunite that which God hath divided, to take away the confusion intended as a foil to the ambition of man, and—to build anew *The Tower of Babel.*

We

We must add something of a fusile so far extrinsecal as that it is not confined to any particular face or language, but is used indiscriminately with them all; yet is it not an appurtenance indispensibly necessary to a fount. we mean the *Flowered letters* and the *Metal flowers*, of which last our foundery abounds with a great variety.

These succeeded the *vignettes* and *imagery* of the *illuminers*, whose business sunk into disuse soon after the introduction of printing, and the art itself into total oblivion, till *Mr Wanley* in the course of his searches for the *Catal. librorum vet. Septentrional.* lighted upon a little treatise written in the y. 1525 to shew the practice: a secret which he kept to himself, and by the help of it refreshed the injured or decayed illuminations in the library of the *Earl of Oxford.* we conceal the name of the author and the repository of the book, because we would not willingly be anticipated in our design of printing the tract. the ms. was transcribed by *Miss Elstob* in 1710. and a copy of her transcript is in our possession, copied by *Mr Geo. Ballard* a *Mantua-maker* of *Campden* in *Glouc.* a person studious in *Engl.* antiquities, laborious in his pursuits, a *Saxonist*, and after quitting the external ornaments of the sex, a contemplator of their internal qualifications; a *demi* of *Magd. coll. Oxon.* and author of *Memoirs of several ladies of Great Britain who have been celebrated for their writings or skill in the learned languages arts and sciences.* *Oxon.* 4to. 1752.

The *Flowered Letters* came in lieu of the initials of the antient mss. but not immediately after the invention of printing. for in the first printed books a blank was usually left for the insertion of the initials by the pencil of the illuminator; a small letter, being placed in the center for his *cue*, because his knowledge consisted chiefly in the formation of a great one. this was in the infancy of the art when printed books  
were

were intended to pass for mss. but the practice was continued after the art had been divulged, and after the ms. character began to give way to the *Rom.* and even in books printed in the *Rom.* character where could be no possibility of deception.

It sometimes happens that in antient copies the initials are not inserted, but the blanks and *cues* remain as they came from the press. these are unfinished copies not having passed the hands of the illuminer. such is a copy which we have of *Pliny's Nat. Hist.* printed at *Venice* in 1483 (a very rare book and never seen by the curious *Mr Maittaire*) the first instance which occurs to our memory. but the matter needs no proof, being well known to all who are conversant in books.

That blanks therefore should be left in such books is not to be wondered at. but that blanks should be left in a book which was not intended to have been illuminated is not so easily to be accounted for. yet so it is in the astronomical tables of *Alfonfus* reduced to methodical order by *Job. Lucilius Santritter* of *Heilbron* and printed at *Venice* by *Hamman* in 1492. for *Hamman* or *Hertzgog* was well furnish'd with initials and flowered letters in wood. he had half a dozen sets at least of different sorts and sizes, as appears by the book itself; and yet many blanks are left though he was able to have made them good. his ornaments are very well for the time, and the book is very well printed. but the art of wood-cutting was greatly improved within a few years afterwards, as may be seen from the cuts used in the *Missal. ad vs. Sarum* printed in the Univ. of *Paris* in 1515. and the *Hist. Var. of Josippus ben-Gorion* in *Hebræo-German* printed at *Zurich* in 1546, which are very neat. the first edition of *Santritter* we have: the second we never saw.

This ed. of the *Alphonsine* tables, which were afterwards reprinted by *Santritter* himself in 1494 is not to be dismissed without producing from an epistle prefixed to it and written in answer to one from *Aug. Moravus*

of

of *Olmütz* exhorting *Santr.* to the publication of the first ed. a signal testimony in favour of the  *Germans* ; not mentioned by any one to our knowledge, and older than any which have been mentioned. at least it is co-æval with that of *Tribemius* who was then living, and has this preference to the testim. of the abbat, that it was made public to all the world by the art which it celebrates at a time when the fact was recent, and when hundreds of witnessess were alive to confirm or to confront it; whereas the abbat's hist. was then a ms. in his own study. and if a fact which has been so earnestly contested since were not then notorious the *Dutch* would not have tarried almost a century-and-half for a *Junius* to have controverted it.

*Santritter* then, after defending *Regiomontanus* against the carpings and snarlings of some ignorant *Zoili* goes on in defence of his country, provoking as it were a rival to accept his challenge. our extract is at the bottom of the page\*.

These *flowered* letters were heavy in their aspect, and cumbersome by their bulk and number; for they were generally formed to a very deep-line capital and of necessity must run through the alphabet. therefore

\* Sed fortasse non vnus hominis *Germani* odio flagrant : sed totius gentis. Facefsat nunc inuidia & rerum iusti extimatores simus : si vita diuiniore theoreumatibus redditur : vel vno *Alberto Magno* totus orbis *Germanis* debet : vt impresentiarum ceteros obmittam : tum phificis tum diuinis & mathematicis disciplinis eruditissimos : quorum si nomina & libros recenserem : me prius dies deficeret quam ad nouissimum pervenirem. si vero que ad quotidianum vsu necessaria sunt miris cogitatibus inuenta commendabiliorem quampiam gentem reddunt : nulla profecto gens hanc prestat. plurima namq; & ad pacis commoda & ad ornamenta inuenit. quantum vero bombarde *Germanorum* inuentum in bellis valeant disijcte menium validissime moles inter cetera documento esse possunt : vt *mirificam illam impressoriam artem a nostratibus inuentam silentio transeam : qua doctorum monumenta non solum ab interitu liberantur : verum etiam copiosissime posteris traduntur.* res innumeras nostri homines inuenere alterius dictionis & temporis. quibus, &c.

a *succedaneum* single and more neat expelled them: a bordure which encompasses any capital of the same body, and which for this extensiveness of application has been denominated a *fac-totum*.

The *Metal*-flowers were the first ornaments used in printed books to be set at the head of the first page and the tail of the last page, as well as at the head and tail of any separate part of the whole work. and they were sometimes used as an edging to the matter according to the taste of the author or the printer. they were used but sparingly and with small variety, but in time they became more numerous, and were cut in several shapes forms and devices, and continued in reputation till *Cutters in Wood* supplanted them. when *Mr Moxon* wrote they were accounted old-fashioned. but the use of them was revived by the *French* and *Germans* and the variety of them considerably increased by the *Two Mr James's* in *England*.

The *flower*-matrices in their foundery have been divided into *old* and *new*, which to be sure is a division, but such as conveys nothing or a false idea to the understanding.

We are to observe then that the latter, though mostly now in vogue, are mere figures of fancy, made up of circular oval and angular turns, contrived to look light airy and unmeaning, and to try the genius or patience of a compositor.

But the former expressed some meaning and were adapted to other purposes than barely to dress and decorate a page. they were formed from real objects natural and artificial, civil and military. as from weeds and flowers of the field and garden, leaves, branches, fruits, flower-baskets, flower-pots, urns, crosses, banners, lances, swords, and tilting spears, and other simples culled from the fields of nature and of heraldry; yet germane to the subject matter of the work.

They

They were frequently emblematical and monitory; as cherubs faces for the hymns of charity girls, hour-glasses for lugubrious orators, and *mort*-heads for the parish-clerks. they were symbolical of nations; as the crown and rose, the crown and lyz, the crown and harp;—of dignities and orders; as diadems, crowns, mitres and coronets; the red hat called at *Camb.* the *Cardinal's cap*, where too the mitre is called the *golden night-cap*; the courtelafs; the arms of *Ulster*, and the anchor of hope: the *Scotch*-thistle and sprigs of rue; both *sub*-symbolical; the former rendered more so by the *cry de guerre* “*Noli me tangere*;” — of states and conditions; as the myrtle, the weeping willow, and the bugle-horn. with many others which to enumerate would be tedious here.

Thus have we with such materials as memory has supplied gone through the history of *printing types* in *Eng.* from the introduction of the art to the present time. it remains that we step a little backwards, and mention what we know of those who formed them; the founders of the latter times: those namely who since the maturity of typography have exercised that branch of it solely, in our account of whom we trust that deficiencies will be overlooked with candor.

The first whose names we meet with particularly distinguished as Founders, are

*John Grismand,*  
*Thomas Wright,*  
*Arthur Nicholas, and*  
*Alexander Fifield,*

the Four Founders appointed by *The Court of Star-chamber* in 1637 to serve the whole kingdom.

By these or some of them we may suppose to have been cut the letter used in *The Engl. Polyglott*: but as we cannot assign to any of them their particular performances

F L O W E R S .



FLOWERS.







formances we shall till we are better able to ascertain them call their labours by the name of *The Polyglott Foundery*, which, as nearly as that work and *The Heptaglott* which accompanies it instruct us, is described at the bottom of the page\*. but it is not to be doubted considering the elegance and simplicity of the assortment which we see, that the foundery was as completely furnished with that which we see not, and which for that reason we cannot mention.

The ingenious *Mr Joseph Moxon* is the next. he founded at *Lond.* from 1659 to 1683. his business was that of *A Mathematical Instrument Maker.* and in the year 1665 he was hydrographer to his Majesty *K. Ch. II.* and lived at the sign of *Atlas* on *Ludgate-hill* near *Fleet-Bridge.* in 1668 he dwelt at the sign of *Atlas* in *Warwick lane.* the cause of his removal undoubtedly was the conflagration of 1666. but as *Warwick-lane* was destroyed in that conflagration as well as *Ludgate-hill* we can only suppose that he dwelt in one of the temporary edifices there set up till the principal street could be rebuilt. after which *Mr Moxon* returned to the neighbourhood of his former habitation, and dwelt on the West side of *Fleet-ditch.* he was

\*The *Polyglott Foundery.*

ORIENTALS.

HEBR. *Two-l. Eng. double-pic. and Eng.*

SAMAR. with the *Engl. face; Eng.*

SYRIAC, *doub. pic. and gr. pr.*

ARAB. *doub. pic. and gr. pr.*

MERIDIONAL.

ÆTHIOPIC, *Eng. or pic.*

OCCIDENTALS.

GREEK, *gr. pr. and sm. pic.*

ROM. and ITAL. *Two-l. Eng. doub. pic. gr. pr. Eng. pica, long pr. brevier.*

*5 l. pic. 2 l. gr. pr. sm. pic.*

SEPTENTRIONAL.

ENGLISH, *pica.*

{ The  
Polyglott  
Foundery,  
1650.

elected

elected a Fellow of The *R. Soc.* 30 Nov. 1678. an admirable Mechanic he was and Handicraft, and having been many years converfant in those trades in which the chief knowledge of all handy-works lies, in the year 1677 began to communicate to the public in monthly publications the knowledge he had attained. these publications he entitles *Mechanick-Exercifes, or the Doctrine of Handy-works*; all new matter not collected or translated from any others. these exercifes he continued to publish monthly till *Oates's* plot obstructed by taking off the minds "of "his few customers from buying them." the first vol. treating of the *Smith's, Joiner's, Carpenter's* and *Turner's* trades were then finished. in 1686 the work was resumed, and the second vol. which treats of the art of typography in it's whole extent was finished in 24 numbers about the year 1686. beyond which trades *Mr Moxon* went not, being prevented by death or by want of encouragement, though his purpose was to have gone through many more.

His foundery makes part of the foundery of *Mr Robert Andrews*: and though the name of the ingenious artist has in this instance been forgotten, there are many circumstances which evince the truth of our affirmation. such are a variety of simular types appearing in his *Mechanick-Exercifes*, particularly the *Can. Rom.* which is now *Mr Caslon's*, and came from *Mr Andrews's* foundery: the *Univ. Character* of *Bp Wilkins*: the symbols of *Mr Adams*: and the characters used by *Mr Moxon* himself where in his *exercifes* he describes the office of a *corrector*. but these last have since *Mr James's* death for want of curiosity and knowledge, or of something else, in the person who first attempted to digest the foundery, been shot to waste and pye, and must perish with other things which from the same want have shared the

the same fate, unless they should be the lot of One of curiosity and patience sufficient to separate and digest the mass.

*Mr Moxon* published several *Mathematical* treatises between the years 1658 and 1687. one is called *Compendium Euclidis Curiosum*, translated by him out of *Dutch* into *English* and printed at *London* in 1677. which may give occasion to suppose that *Mr M.* resided long enough in *Holland* to acquire the language by practice; for there are reasons to think that he did not attain it by the rules of grammar.

Sorry we are that we can say no more of this excellent artist. the death of our ingenious friend *Mr Geo. Adams*, who likewise was hydrographer to his Maj. and a successor to *Mr Moxon* as well in skilfulness and curiosity as in office, has deprived us of many anecdotes which would have decorated this account. this however we may add, more immediately relating to us at present, that *Mr Moxon* by nice and accurate divisions adjusting the size situation and form of the several parts and members of *letter*, and the proportion which every part bore to the whole; by the exact construction of his standing-gages, and gages for the counter-punches of *angulars*, a new thing to the letter-cutters of his time who worked by eye and hand only, and by repeated stampings of the counter-punch in lead tried how it pleased them, and never made two of the same standard; by laying down for once the angles required for the slopes of the *Italick*, sculpting down the upper-shouldering of the *infra-footline swashes* which others only filed away as far as they could, leaving the rest, after the letter should be cast, to the *kerning-knife*; and in short by applying in every instance geometry and mathematical and mechanical skill to the art of letter-cutting, was the first of *English* letter-cutters who reduced to rule the art which before him had been practised but by guesses,  
and

and left to succeeding artists examples that they might follow his practice\*.

*Peter Walpergen* at *Oxford* in 1683. of whom as we can say nothing more than that he is sometimes called *Walperger*, and by his name seems to have been a foreigner, and a transient through the means of *Burghers*, we shall here introduce the account of the matrices severally given to the Univ. by *Bish. Fell* and by *Mr Junius*, which according to the chronology of printing types in *England* should follow here\*\*. this account

*Mr Moxon's* } \* *Mr Moxon's Foundry.*  
Foundry,  
1660.

It has been before observed that *Mr Moxon's* foundry makes part of *Mr Robert Andrew's* foundry; we believe the most considerable part: but as they cannot without great trouble be separated we are content that *Mr Moxon's* shall be included in *Mr Andrew's* of which an account shall be given in it's proper place.

There was a *James Moxon* who in the year 1677 lived "near *Charing-cross* in the Strand, right against King *Harry the Eighth's* Head;" at whose house *Mr Moxon's* books were sold; and an *J. Moxon*, philomat. who in 1696 lived at the *Atlas* in *Warwick-lane*, and in that year published jointly with *Ven. Mandey* **Mechanick Powers**: or the mystery of nature and art unveiled. and an *J. Moxon* who in 1701 published a mathematical dictionary in 8vo. but whether these are one and the same person, or whether and how related to *Mr Joseph Moxon* we cannot say: but there seems to have been an intention of grafting lucre upon *Mr Moxon's* name, and a desire that the *J* should pass for *Joseph*, as with the unwary it sometimes does.

*Bp Fell's* } \*\* *Bishop Fell's Foundry.*  
Foundry,  
1667.

ORIENTALS.

HEBR. great and small, matr. 546.

SAMAR. (*Eng.*) 30.

SYRIAC, 121.

ARAB. SYR. and HEBR. 238.

ARMEN. 77.

MERIDIONALS.

COPTIC, 135.

ETHIOPIC, 224.

OCCIDENTALS.

GREEK, *parag.* 445. *gr. pr.* 456. *August.* 353. *pic.* 513. *long-pr.* 354.

ROM.

count may contradict what we have said before, that *Mr Junius* brought into *Eng.* letter only without punches or matrices. for the *Runic, Sax. &c.* of the *Dutch* height should seem to be his. what the *&c.* comprehends we cannot pretend to say; but the *pica English* with a pretty face mentioned in p. 16. is (if we forget not) of the *Dutch* height; and *Mr Junius's* design did necessarily require that the rest of his letter should be of the same height. therefore to make amends for any injury which we may unwittingly have done to *Mr Junius*, he shall be the donor of a foundery to the Univ. and upon a presumption that this is true his foundery shall be considered hereafter as making part of the Foundery of the Univ. of *Oxford*. but if we are wrong we are not to be blamed: for the materials from which this account of the *Oxford Foundery* is drawn are not so accurate as might have been expected from an *archetypographus* and the curators of the *Skeldonian* \*\*. In excuse may be alledged that neither the

*arche-*

ROM. great brads caps. 40. canon, 204. *doub. pic.* 123. *gr. pr.* 121. another by *Nicols.* . . . *August.* 142. *pic.* 156. *pica* for *Welch.* . . . *long-pr.* 155. *brev.* 156. *sm. pic.* 142. *nonp.* 134.  
ITAL. *doub. pic.* 87. *gr. pr.* 85, another by *Nicols.* . . . *August.* 114. *pic.* 130. *long-pr.* 121. *brev.* 134. *sm. pic.* 142. *nonp.* 121.

## SEPTENTRIONALS.

ANGLO-SAX.

ENGLISH, *Eng.* 73.

SCLAVONIAN, *gr. pr.* 110.

MATH. marks and symbols, 72.

MUSIC, 284.

FLOWER matrices. . . .

*Long-pr.* BRACES, 16.

PUNCHES. *Samarit.* 71. *Syriac,* 58. *Perf. Turc. and Mal.* . . . *Coptic,* 33. *Greek,* 2 l. *doub. pic.* 38. 2 l. *Eng.* 11. *doub. pic.* 160. *gr. pr.* 120. *Rom. and Ital.* 2 l. *gr. pr.* 183. *doubl. pic. and gr. pr.* 325. *Eng.* 174. *Eng.* 73. *Sclavon.* 109. *Math.* . . . *Music,* 180. Braces and *long-pr.* Rules, with some hundreds more of all forts.

\*\* *Mr Junius's Foundery.*

## SEPTENTRIONALS.

RUNIC, GOTHIC, ANGLO-SAX. ENGL. ISLANDIC, DANISH, *pic.* SWEDISH, *Eng.*

OCCI-

{ *Mr Junius's*  
Foundery,  
1677.

*archetypographus* nor the curators are Letter-founders; certainly that the matter has not been treated with that precision which in so learned a body should seem to be requisite.—for one instance among others which might be produced, take the *Double-pica*, *brevier* and *nonpareil Hebrew*, the only *Hebrew* types the Univ. then had. they are *Two-line Eng. Eng.* and *Long Primer.* and this mistake has run through all the editions of the *Oxford* specimen; and in the last of 1770, the leanest and the worst of all, appears most glaringly: for this *brevier* is placed immediately under *Caston's long-pr.* a diversity sufficient one would think to shew the blunder without the aid of a magnifier. the *nonp.* as it is called is omitted in this last sp. and so are many other sets of matrices which have been given to the Univ. touching which enquiry should be made out of respect (at least) to the memory of the donors.

—— *Nicols*, in 1690.

(*John*) *Grover*.

*Thomas Grover*, his son; both whom *Ames* who is exceedingly incorrect throughout his work calls *Glover*. their founding-house was in *Angel-alley* in *Aldersgate-street* and their foundery is particularized below\*.

*Mr*

#### OCCIDENTALS.

GREEK, ROM. ITAL. *pica*.

and this is the best account we can give of it who are not upon the spot.

*Mr Grover's* } \* The Foundery of the two *Mr Grovers*.  
*Foundery,* }  
*circ. 1700.* }

#### O R I E N T A L S.

HEBR. *Bibl. gr. pr.* 30. *pic.* 80. *long-pr.* 60. *brev.* 130.

SAMAR. with the *Eng.* face, *Eng.* 32.

SYRIAC, *doub. pic.* 60. *pic.* 80.

ARAB. *doub. pic.* 30.

#### M E R I D I O N A L.

COPTIC (the new hand) 81. *qu.* — this seems to be a mistake of the cataloguers who had fallen upon something which they did not understand; we suppose the *Alexandrian* fount, which from the  
 semblance

Mr Thomas Grover had several daughters, one of whom, *Cassandra*, was the wife of Mr *Meres*, and

femblance they took to be *Coptic*. the numb. 81 was made up with something else which they were strangers to; and so are we. but whatever it was (if it is in the foundery) it is now in its proper place.

## OCCIDENTALS.

GREEK, *doub. pic.* large-f. 183. fm.-f. . . . *gr. pr.* 144. *Eng.* 350. *pic.* 380. another 120. *long-pr.* 120. *brev.* very fine 426. another *imperf.* 2 l. full-f. capitals 23.

ROM. and ITAL. (regulars) 2 l. *Eng.* full-f. cap. 31. 2 l. *Eng. R.* 100. IT. 77. *doub. pic. R.* large-f. 120. IT. 98. fm.-f. R. 126. IT. 98. *gr. pr. R.* large-f. 102. IT. 105. fm.-f. R. 153. IT. 105. fm. caps. 27. *Eng. R.* 159. IT. 114. two other *Eng. R.* and IT: founts (one called *the old Eng.*) *Eng.* fm. cap. 27. *pic. R.* broad-f. 85. *pic. R.* called *King's house* 146. *pic. R.* and IT. 292. *pic.* IT. 42. fm. cap. 27. *long-pr. R.* and IT. 177. another called *King's-house* 226. another fount 219. two others. fm. cap. 27. *brev.* large-f. R. 96. R. and IT. 241. R. and IT. fm.-f. . . . IT. . . . (title letters and irregulars) 5 l. *pic.* full-f. cap. 31. *can. R.* 87. IT. 70. *can. lean-f. R.* cap. 57. 2 l. *doub. pic.* full-f. cap. 26. 2 l. *gr. pr.* full-f. cap. 31. 2 l. *gr. pr. R.* 86. IT. 68. 2 l. *pic.* full-f. cap. 31. 2 l. *pic. R.* 83. IT. 77. 2 l. *fm. pic.* full-f. cap. 27. 2 l. *long-pr.* full-f. cap. 31. 2 l. *brev.* full-f. cap. 21. *paragon R.* 106. IT. 38. *fm. pic. R.* and IT. 175. another 233. fm. cap. 27. *minion R.* and IT. 175. *nonp. R.* and IT. 174: another 175. *pearl R.* and IT. 167. *diamond R.* and IT. 94.

## SEPTENTRIONALS.

ANGLO-SAXON, *gr. pr.* . . . . *pic.* 30.

ENGLISH, *doub. pic.* 69. *gr. pr.* 66. another with *law*, 73. *Eng.* 82. another with *law* 128. *long-pr.* numb. I. 74. numb. II. 89. numb. III. 74. *brev.* 73. ——— 2 l. *gr. pr.* 69. *fm. pic.* 70. *nonp.* 88.

SCRIPTORIAL, *doub. pic.* Court 80. *Eng.* Court 100. *gr. pr.* Secretar. 105. *doub. pic.*-Union-pearl 61.

CURSIVE, *doub. pic.* . . . *gr. pr.* 69. *Eng.* numb. I. 68. numb. II. 57. *pic.* . . . *long-pr.* 68.

GEOMETRICAL and ALGEBRAICAL symbols, ASTRONOMICAL, ASTROLOGICAL, and PHARMACEUTICAL characters, *Eng.* 55. Figures struck in circles and squares *Eng.* 22. *pic.* Astronomical characters bel. to *pica King's house* 22. *pica* Algebraical and Pharmaceutical marks, and cancelled figures 3 sets. *long-pr.* dominical letters, Astronom. Astrolog. and Pharmaceut. marks and characters. . . . *long-pr.* Fractions 20.

MUSIC, *gr. pr.* 176.

FLOWERS 200.

SPACE-RULES, METAL-RULES, and BRACES 150.

Some PUNCHES for *pic. long-pr.* and *nonp.* Greek, and some *long-pr.* and other punches.

Mr

*Mr Meres's* daughter *Eliz.* was the wife of *Mr Rich. Nutt.*

*Mr Grover's* foundery was the joint property of all his daughters, and was appraised and valued 14 Oct. 1728 by *Mr Thomas James* and the late *Mr Caslon*, and *Mr Caslon* contracted for the purchase of it; but the daughters of *Mr Grover* thinking the foundery undervalued refused to join in the sale of it to *Mr Caslon*: so the foundery remained locked up at *Mr Nutt's* house thirty years, *Mr Nutt* in the mean time casting from the matrices for the use of his own printing-house. at length all the daughters of *Mr Grover* being dead the whole property centered in *Mr Nutt*, of whom it was purchased by *Mr John James* 14 Sept. 1758.

Part of this foundery of *Mr Grover's* is said to have belonged to the foundery of *Winkyn de Worde*, in particular the *Two-l. gr. pr. Eng.* which lies in *Byddel* 7. and the *gr. pr. Eng.* which lies in *Byddel* 8. and from these founts were taken the two specimens given by *Mr Palmer* in his *Gen. Hist. of Printing*, P. 343.

*Mr Goring.*

*Mr Robert Andrews.* his founding-house was in *Charter-house-street*, and he was living in the y. 1724. his foundery, including that of *Mr Moxon* which constitutes the greatest part of it, is enumerated at the bottom of the page\*.

*Mr*

*Mr Robert Andrews's Foundery,* 1706. } \* The Foundery of *Mr Robert Andrews.*

ORIENTALS.

HEBR. Bibl. *Two-l. Eng.* 32. *doub. pic.* 68. *gr. pr.* 35. *Eng.* (the common *Germ.* face) 47. another. *Eng.* 73. *pica* 65. *long-pr.* 35. *brev.* 35. *sm. pic.* (old) 42. another 77. another 73. *nonp.* 35. *Rabb. Hebræo-Germ.* *Eng.* 30. *Rafhi, pic.* 29. *long-pr.* 30. *brev.* 29. *nonp.* 29. large-f. points 42. accents 27. *fm.-faced* points 28. SAMAR. (*Leusdenian*) 21.

SYR.



*Mr Silvester Andrews*, his son. he founded at *Oxford*.  
*Mr Thomas James* purchased both their founderies in  
 1733. but the *Canon Rom.* and *Ital.* are in *Mr Cas-*  
*lon's* foundery. *Mr Silv. Andrews's* foundery was no-  
 thing compared with that of his father. in truth it  
 was part of his father's, and ought to be considered as  
 part of that catalogue; but considered as the foundery

SYR. *gr. pr.* 47. points 13.  
 ARAB. *gr. pr.* 104. *Eng.* 62.

MERIDIONAL.

ÆTHIOP. *gr. pr.* 212.

OCCIDENTALS.

GREEK, *Eng.* . . . . *long-pr.* . . . . *brev.* . . . . (these three were pur-  
 chased by *Mr Tho. James* 20 *Apr.* 1724. ten years before the sale  
 of the foundery) *long-pr.* 457. *brev.* 331. *nonp.* 329.

ROM. and ITAL. (regulars) 2 *l. Eng.* full-f. cap. 31. 2 *l. Eng.* R. 147.  
 IT. 108. *doub. pic.* large-f. R. 122. small-f. 115. IT. 107. *doub. pic.*  
 R. numb. II. 118. IT. 66. another 126. *gr. pr.* R. numb. I. 114.  
 IT. 102. numb. II. R. 110. IT. 66. *Eng.* R. and IT. . . . *Eng.* R.  
 numb. II. 92. numb. III. 96. *Eng.* R. lower-c. 32. *pic.* R. 117. *pic.*  
 R. lower-c. 27. *pic.* R. and IT. long-f. . . . *long-pr.* R. 84. IT. 80.  
*long-pr.* R. lower-c. 42. another 38. *long-pr.* IT. cap. and *doub.* 45.  
*brev.* R. lower-c. 57. another 57. *brev.* IT. . . . (title letters and  
 irregulars) 4 *l. pic.* full-f. cap. 30. *canon* R. accents 27. *can.* IT. 74.  
 2 *l. doub. pic.* R. 127. 2 *l. gr. pr.* full-f. cap. 31. 2 *l. pic.* full-f. cap.  
 31. 2 *l. pic.* R. lean-f. 58. *parag.* R. 122. IT. 100. *sm. pic.* R. 76.  
 IT. 82. another IT. 98. another 80. R. and IT. . . . *Bourgeoise*  
 IT. 72. *nonp.* R. 80. *pearl* R. 2 sets.

SEPTENTRIONALS.

ANGLO-SAXON, *pic.* 16. another 21.  
 ANGLO-NORM. *gr. pr.* cap. 24.  
 ENGLISH, *gr. pr.* with *law* 116. *Eng.* with *law* 106. *pic.* with *law*  
 125. *pic.* *sm.-f.* 71. *long-pr.* 78. *brev.* with *law* 118. *sm. pic.* with  
*law* 120. another *sm. pic.* 58. *nonp.* 43.

SECRETAR. *gr. pr.* cap. 15.

HIBERN. *pic.* 60.

B. WILKINS's Real character, *Eng.* 160.

MR ADAMS's symbols 20.

MR MOXON's Correcting marks, *Eng.* 16.

MATHEMATICAL characters, *Eng.* and *sm. pic.* 42.

ASTRONOM. and ASTROLOG. 31.

MUSIC, 2 *l. gr. pr.* 54. *paragon* square headed 44. large old sq.  
 headed 61. sundry bodies of old square headed 155.

dery

dery of the fon purchased by *Mr James* the account of it is this\*.

*Mr Skinner.*

*Mr Head's* founding-houfe was in *St. Bartholomew's clofe*. whose the foundery was originally we know not; but

*Mr Robert Mitchell* who had been fervant to *Mr Grover* fucceeded to it. he removed afterwards into *Jewyn-street*, and afterwards lived over *Cripple-gate*, and afterwards in *Paul's Alley* between *Aldersgate-street* and *Red-crofs-street*. his foundery containing nothing very curious unles it were the *Eng.* was 26 Jul. 1739 purchased by the late *Mr Cafton* and *Mr John James*, and was divided between them in the manner mentioned below\*\*.

*Mr Thomas James*, fon of *The Rev. John James*, vicar of *Basingstoke*, served his apprenticeship with *Mr Robert Andrews*. he entered into bufinefs for himself in

*Mr Silve. Andrews's Foundery, furtiv.* } \* *Mr Silvester Andrews's Foundery.*  
 HEBR. brev. 30 (at first 33).  
 ROM. and IT. 2 l. Eng. cap. . . . gr. pr. R. large-f. 125. IT. 82. Eng. R. 148. IT. 98. pic. R. large-f. 153. fm.-f. 148. IT. 110. pic. R. lower-c. 27. long-pr. R. 119. IT. 102. brev. R. large-f. 130. fm. f. 135. IT. 105. — two sets of caps. — 2 l. pic. IT. . . . fm. pic. R. 146. IT. 28. minion R. and IT. . . . nonp. R. large-f. 140. IT. 105. nonp. R. fm.-f. 94. pearl R. 98. IT. 38.

*Mr Robert Mitchell's Foundery.* } \*\* *Mr Cafton's choice.*  
 GREEK, pica.  
 ROM. and ITAL. Four-l. pica, 2-l. gr. pr. 2 l. Eng. and 2 l. pic. full-f. caps. gr. pr. Eng. long-pr. brev. and nonp.  
 ENG. gr. pr. Eng. pic. long-pr. brev. fm. pic.  
 The MUSIC matrices, and the FLOWER matrices.

\*\* *Mr James's share.*  
 ROM. and ITAL. can. 2 l. gr. pr. 2 l. Eng. doub. pic. (fm.-faced) gr. pr. (3 founts) Eng. large-f. pica, brevier (3 founts) fm. pic. minion, pearl (2 founts) with the Eng. ALGEBRA, pic.-CANCELLED-FIGURES, and long-pr.-ALMANAC-matrices.

the

the y. 1710. and his foundery was begun with a set of matrices which he purchased that year in *Holland*, to which country he went for that purpose. the account of his expedition is entertaining; therefore let him speak for himself. and thus he speaks in letters to his brother.

*Rotterdam, 22 Jun. 1710.*

“I have been with all the Letter-founders in *Amsterdam*, and if I would have given \*\*\* for matrices could not persuade any of 'em but the last I went to, to part with any. so far from it that it was with much ado I could get them to let me see their business. the *Dutch* Letter-founders are the most sly and jealous people that ever I saw in my life. however this last man (being as I perceived by the strong perfume of *Geneva* waters a most profound sot) offers to sell me all his house for about \*\*\*\*\* I mean the matrices: for the punchions with them he will not sell for any money. but there being about as much as he would have \*\*\* for, *Hebr.* and other Oriental languages, such as *Syrian Samaritan* and *Russian* characters, I would not consent to buy 'em. but the rest consisting of about 17 sets of *Rom.* and *Ital.* capitals and small letters, and about 5 sets of capital letters only, and 3 sets of *Greek*, besides a set or two of *Black* with other appurtenances, these I design to buy. he is not very fond of selling them because it will be a great while before he can furnish himself again. however I believe I shall have 'em for less than \*\*\*\* a matrice, which as he says is cheaper than ever they were his; but having most of the punches he can sink 'em again and so set himself to rights with little trouble and less charge.”

*Rotterdam, 14 Jul. 1710.*

“I took a place in the waggon for *Tergoes*, and from thence in a scayte for *Amsterdam*, where I arrived

arrived at 5 o'clock on *Monday*-morning 10 *Jul.* as soon as I thought the person I have dealt with was stirring I went to confer with him farther about his matrices: but instead of finding all things set in order for sale I found him less provided than when I was with him before; for indeed he had lent about eight sets of matrices to another Letter-founder. I let him know my mind by an interpreter. he told me what a disposition his things were in, and said he had rather part with some particular sets than with all. in short I found he had not a mind to part with any but those which he esteemed least, and those of which he had the puncheons by him to sink again when he pleased. I told him that I came expecting to make an end of the bargain, if he would part with all the sets I had seen in his proof for the price I had offered. the man hesitated a good while and at last told me he would advise about it. I told him I'd have him resolve presently, and shewed him the bill \*\*\*\*\* the sight of the bill made the man begin to be a little more serious than before; so after a few more words he told me he would send for his other sets in the afternoon. I told him *that* he might do, but in the mean time I would survey those he had by him; so he had a table set, and he fetched his matrices to me. The reason why I would not stir out of his house till I had taken a survey of his matrices was, because I was fearful that he might pick and cull (as we call it) a great many things which are useful in printing besides just the alphabets; and indeed least he might change some whole sets: though indeed the man declares he would not do a thing so ill for his life. however I having all the matrices brought into one room locked 'em up, and took the key away with me, and went to dinner. in the afternoon I went again with my interpreter (being an Exchange-Broker) where we sat all the afternoon viewing the matrices. at night I locked  
'em

'em up again and took the key with me, and on *Tuesday*-morning presented my bill, which was accepted and paid immediately. but I should have told you that the afternoon before he sent his wife to speak to the people to send home the other sets; but she brought a note from the house and said the master who had the key and keeping of 'em was gone a great way out of town to the burial of his mother, and they did not expect him back till *Wednesday*. this news was very disagreeable to me: but not knowing how to help myself, on *Tuesday*, after having viewed all day those he had, I paid him \*\*\*\*\* and took 'em all along with me to my lodging when it was too late to send to you by the post from *Amsterdam*. on *Wednesday* I went again but could not find the man at home. he was gone for the other sets. so I tarried till yesterday and went again and received three of the eight sets. the rest are not to be had yet, the man being not returned, only his wife who gave him those three sets. so there are wanting but five sets more which are all *Greeks* but one. I took 'em molds and all, and packed them up in a box and sent 'em by an *Amsterdam* scayte appointed to carry goods for *Rotterdam*. this I did fearing the *Catherine-yacht* might fail if I tarried for the rest. at 8 o'clock last night I took scayte for *Tergoes*, and arrived there this morning. from thence I came hither by waggon and arrived here before 9."

*Rotterdam, 27 Jul. 1710.*

"You are desirous to know whether the matrices I have bought excel those which are in the hands of the Letter-founders in *England*. the beauty of letters like that of faces is as people opine: but notwithstanding I had no choice, all the *Romans* excel what we have in *England* in my opinion, and I hope being well wrought, I mean cast, will gain the approbation of very handsome letters. the *Ital*. I do not look upon to be unhand-  
some,

some, though the *Dutch* are never very extraordinary in those. an account of the names that I think I shall give the sets I have bought is as follows; The largest size I shall distinguish by the name of *Four-line-pica*, the next by that of *French Canon*, the next by that of *Two-line-pica*: these three consist of Capitals only. the fourth size is a small *Canon Ital.* the fifth a *Two-line-Eng. Rom. and Ital.* the sixth *Great-primer Rom.* of which I have two sets, a great face and a small one, with one *Ital.* to them both. the seventh size is an *Eng. Rom. and Ital.* the eighth a *pica* of which I have three sets *Rom.* and one *Ital.* the ninth a *small pica Rom. and Ital.* the tenth *Long-primer*, three sets *Rom.* and one *Ital.* the eleventh *Brevier Rom. and Ital.* besides these I have one set of *Great primer Greek*, one of *Eng. Greek*, one of *Pica Greek*, one of *Brevier Greek*, as also one set of *Pica Black*, and one of *Brevier Black*, together with matrices of divers sorts of flowers used as ornaments in printing; to which I have fifteen molds. all the sizes except the three first have capitals, small-letters, double-letters, figures, and points, as also all the accents, amounting in the whole to the number of about 3500 matrices\*. as for sets of *Nonpareil* and

Mr James's Foundery. } \* Mr James's original foundery is exactly enough described in this letter to his brother for the purpose by him intended: but in conformity to that which we have done before we thus describe it more particularly.

Matrices purchased of *Rolij*.

#### OCCIDENTALS.

GREEK, *gr. pr.* 191. *pic.* 161. *brev.* 141. *sm. pic.* 130.  
 ROM. and ITAL. 2 *l. Eng. R.* 148. *IT.* 90. *gr. pr. R.* 111. another 101. *IT.* 123. *Eng. R.* 86. *IT.* 78. *pic. R.* 109. another 80. another 82. *IT.* 95. *long pr. R.* 140. another 155. another 141. *IT.* 94. *brev. R.* 112. *IT.* 97. title-letters and irreg. 4 *l. pic. R.* 35. *can. R.* (2 *l. gr. pr. it is*) 33. *sm. can. IT.* rectius 2 *l. Eng.* missing. 2 *l. pic. R.* 31. *sm. pic. R.* 136. *IT.* 73.

#### SEPTENTRIONALS.

ENGL. *pic.* 60. *brev.* 65.  
 MATH. marks. . . . . FLOWERS, &c. . . . .

Pearl

*Pearl* I am informed nobody in this country has any but the Jew whose name is *Athias*. him I was with first of all, who assured me he would part with none of any size whatever; as did likewise another man whose name is *Foskins*. the next I went to was *Cupi* by name. he said he must consult a friend of his before he could give me any answer, which friend being gone out of town it would be two or three days before he could certify me. the next and last I went to the same day: his name was *Rolij*, a German by Birth. him I soon perceived I should agree with, as afterwards I did. but before I went to him I called upon *Cupi*. he told me he would sell no matrices, but he would cast me as much letter as I would have as cheap as any body. I went to him before I agreed with *Rolij*, because I would see which would sell cheapest. but finding them all so inflexible I was obliged to agree with *Rolij* upon his own terms, who however did not know but I had come to him first, since himself and *Cupi* are the only Letter-cutters in this country, and he did not imagine but that if he would not have sold me matrices *Cupi* would, as I found by him afterwards. when *Cupi* perceived that *Rolij* would sell me some matrices (as indeed then *Rolij* and I had agreed and he received 1700 guilders in part) he comes to the Exchange-Broker and told him he would sink his puncheons again and in half a years time deliver me all the matrices he has, perfect, after the rate of \*\*\*\* p matrice, but that except I would take all one with another he would sell none at all.

His *Rom.* letters are very handsome and his *Italic's* ugly, but all printed upon a proof of the best paper; with all the care taken in composing and printing imaginable, which adds much to the lustre of his letter. in a book it is quite another thing; not so handsome as *Rolij's* whose letter in the proofs I could see in matter looks much better than it does in his printed Specimen, which

which is done with all disadvantage, being wretchedly composed and worse printed off, upon very sorry paper. however I can see when letters are well proportioned. I have two Specimens of his letter in matter which look very beautiful. *Rolij* says whatever matrices I shall want whether great or small he'll cut 'em for me as soon as I give him orders, provided it happens before a peace. he told me likewise he would see if he could procure any *Nonpareil* and *Pearl* of the Jew, I allowing him a reasonable profit for his pains. *Rolij* says he was the man who made *Foskins's* father by the letter he cut for him. *Foskins* is a man of great business having five or six men constantly at the furnace, besides boys to rub, and himself and a brother to do the other work. how many men the Jew keeps at work I do not know, for he would not permit me to go up into his work-house. *Foskins* thought I wanted letter to be cast, but when he knew that I was a Letter-founder he looked very sly, and watched me as if I had been a thief, being I suppose very fearful that I should steal some of their art from them. *Cupi* was not very forward to let me see his work-house, and the first time avoided it by saying he could not stay for he just was going out, but the second time I did see it tho' he was as loath then as before, saying he believed there was nobody at work; but I told him the person who was with me wanted to see the trade and he would oblige me by shewing it. he had places for four to work although there was but one casting. I did not ask *Rolij* to shew me his work-house the first time I went to him, but the second time I went up and saw places for four men and nobody at work. I asked him where his men were: he told me they were gone to a fair at *Harlem*, but I believe he had lent them out as well as his matrices to some other Letter-founder. as I was going along the street with him he told me there was an *English* gentleman that had lodged at such  
a house



a house (pointing to it) for whom he had cast 300 £. worth of work not long ago, which if true must have been for *Tonson*.

I have bought of *Rolij* in all thirty sets of matrices besides the box of flowers, and 15 molds made of brass as almost all the *Dutch* molds I saw were. *Mr Cupi* has in all but eighteen sets of matrices, but is continually as I hear cutting more, designing in time to set up printing and book-selling too. he is a very close and very civil fellow. I do not know but one time or other I may take another trip into this country for matrices, for there's no trusting to any body here to manage business for one: there's hardly such a thing as an honest man to be found. they all live by buying and selling, and whatever they can bite any one of they count it fairly got in the way of trade. I hear but a very indifferent character of the young man the broker who interprets for me. he is very expert indeed at that, and I do not know what I should have done without him: but I am informed that if it lay in his power to come at any of my money, he would contrive some way or other to cozen me of it, or part of it at least; for which reason I took particular care. he stood very hard with me for a gilder p cent. for every hundred I laid out. the molds and matrices together stand me in \*\*\*\*\* I have inquired very diligently of abundance of Printers, Booksellers, and of *Mr Rolij*, whether there are any Letter-founders at *Harlem*, *Leyden*, *The Hague*, *Delft*, or *Utrecht*. I was told by some they knew of none; and by others that there were none; and *Rolij* assured me there were none at any of those places; and I myself saw at *Foskins's* a box with letter in it directed for *Utrecht*. and it seems very probable there may be none at any of these places because letter may be sent from *Amsterdam* to any of these places as cheap by water as a porter in *London* will carry a burthen half a mile. the box of molds  
and

and matrices which I bought was brought hither from *Amsterdam* for 12 stivers into the house. the distance about 40 English miles. I am told there is one Letter-founder at *Tergoes* but I can't hear of one *Englisb*-man, or *Englisb*-house in the whole town. however I'll endeavour to find the Founder before I leave the country. I have been through *Tergoes* three times, and as often through *Harlem*, *Leyden*, and *Delft*, but never made any stay in any one of them. I have been twice to the *Hague*, but at such times that I could not see the states-house. the town is very fine. one's charges thither and back again are not above a gilder. 'tis very easy, and travelling would be very pleasant if one were not destitute of company."

*Mr James* after his return from *Holland* had his first founding-house in *Aldermanbury*: from thence he removed to *Town-ditch*: in both which places his business was carried on upon upper-floors, which being insufficient in strength for the weight of his operations he at length removed to the foundery in *St Barth*. where he continued till the time of his death, which happen'd in the y. 1738. accelerated by an unlucky attachment to a method of printing long since rejected, and at variance with the improvements of latter times\*.

This

\* This was the method of *Block-printing*, first practised by the *Chinese* and *Japonefe* and pursued in the first essays of *Faust*, the *European* inventor of the present art, before the more excellent method of printing by separate types had been devised by him and *Schoeffer*. it was performed by engraving the matter upon blocks of wood, every block containing a page of the work which was to be printed. and in this manner was printed the *Spec. Morientium*, and other maculatures of the art.

About the y. 1730 one *Fenner* took it into his head to revive this antient method, but with improvement. instead of planks and engraving he used casting and plates of metal, thus; the matter

was

This founding-house is an edifice disjoined from the dwelling-house, and seems to have been built for  
Mr

was first composed in the usual way: then the form was affused with some sort of *Gypsum* which after it was indurated became a complication of matrices for casting the whole page in a single piece.

The project required money which *Fenner* wanted: so *Mr Job. James* (the brother of *Mr Tho. James*) then an architect at *Greenwich* was taken into the scheme, and afterwards *Mr Tho. James* himself; and the partnership at length consisted of

*Mr Job. James,*  
*Mr Tho. James,*  
The said *Fenner,* and  
*James Gadd,*

the last of whom was in the rebellion of 1745, a captain in *Perth's* regiment, was arraigned of high treason, pleaded guilty, and begged to be recommended to mercy: and his life was spared on account of his knowledge in this method of printing which was thought to be useful.

In the pursuit *Mr Tho. James* expended a considerable part of his fortune and suffered in his proper business: for the printers would not employ him because the *block-printing* had it succeeded would have been prejudicial to theirs.

But the history of their progress is briefly comprehended in two letters which are owing to this publication;

“Rev. Sir,

“I am adding One to the number of typographical historians: but my subject is a branch only of that hist. which has not been treated on professedly before.

“In the prosecution of it I have occasion to speak of the method of *block-printing*: or that of printing by cast plates instead of single types, a method which received greater encouragement at *Cambr.* than it hath been honoured with in any other place.

“I have now before me a printed address to The Univ. signed *John James and Comp.* humbly suing for the privilege of printing Bibles and Common Pr. books by this method. the address has no other date than this chronological circumstance to ascertain it's time, that it was made about three years after The Univ. had granted their (then) last leave to The Comp. of Stationers, which I conjecture

*Mr James's* own purpose, the dwelling-house is an irregular rambling place formerly in the occupation of  
*Mr*

jecture was about the y. 1736. and I apprehend that The Univ. condescended to their request: for I remember to have been told some years ago by a straggling workman who had wrought there, that both bibles and comm.-pr. books had been printed, but that the compositors when they corrected one fault (which was only to be done by perforation) made purposely half a-dozen more, and the press-men when the masters were absent battered the letter in aid of the compositors: in consequence of which base proceedings the books were suppressed by authority and condemned to *et piper & quicquid, &c.* and that all the chandleries in *Cambr.* were full of *James's* bibles, and that the plates were sent to the King's printing-h. and from thence to *Mr Caslon's* founding-h. to be melted; an inspector standing at the furnace to see the order fully executed."

"This, Sir, is all that I have heard of the matter, and if any thing is untrue or defective be so kind as to correct or add."

"What I particularly desire to know is,

1. Whether *Mr Joh. James* was the first who engaged in this attempt; or whether \*\*\*\*\* [*this query was founded on a mistake: a supposition that Mr Joh. James here mentioned was Mr Joh. James the Letter-Founder, he was not, he was the Uncle of our Founder.*]
2. Who was the inventor: for the invention (if a revival may be called an invention) was not their own.
3. The method by which they cast such large plates and small letter so truly, if the same be not yet a secret.
4. The dates necessary to render the foregoing account more complete.
5. Whether they printed any thing besides bibles and comm.-pr. books. for I have the plate from which the enclosed p. of *Sallust* was printed. it was given me by a gent. of *Cambr.* who cannot recollect how he came by it. it seems to have received a stroke from the wrong end of the ball-stocks and to confirm the testimony of the straggler." \*\*\*\*\*

In answer to which thus writes *The Rev. Dr Richardson, Master of Eman.* and with a precision which we have not met with before. for the science of typography although formerly exercised by scholars, and now certainly is an appendage of a scholar, is but little understood by those who use it.

"The

*Mr Roycroft*, afterwards in that of *Mr Howndeslow*, afterwards in that of *Mr S. Palmer*, author of *The General*

“The first application which was made to the Univ. by *James and Comp.* for printing Bibles and Comm. Pr. books by blocks instead of single types was early in the y. 1730, for I find that a syndicate was appointed to treat with him 6 Jun. in that year; who being strangers to the business of printing made so favourable a representation to the senate that a lease was sealed to him 23 Apr. 1731. in their attempt to succeed the partners sunk a pretty large sum of money; but I do not find that they completed any one book by *block*. one I think was carried on for some time but finished by types at last. after fruitless attempts for three or four years the thing was given up, and application was made to The Univ. for a fresh lease to print bibles, &c. in the common way 23 Sept. 1735. and this was refused.—I do not find what rent was paid. if any it was very inconsiderable: for when I was in office in the y. 1738 finding a large arrear due, by using some threatening expressions I recovered £. 50. took up the old lease, and so had done with them.”

“One *Fenner* was the principal person concerned, and the projector of the scheme: *James* was an architect and lived at *Greenwich*, and was taken into the partnership as having money. *Fenner* died insolvent in or before the y. 1735, for it was his widow who applied for a new lease in that year.

“These Sir, are all the particulars which I can recollect relating to this affair.”\*\*\*\*\*

In respect to the design itself we may observe that the fears of the printers were groundless and the villainy of the workmen supererogatory: for had the enterprize at first succeeded it must soon have sunk under it's own burthen. the difficulty of botching an error which having escaped the eye of the most vigilant corrector might casually be stumbled upon by an abecedarian; the great weight of metal and dead money; the capacity of stowage for that metal; the care which must be taken in repositing the plates, as an ill fated stroke would spoil a whole page; the more than ordinary wear of the exterior letters of the form which would spoil a whole page likewise; the conclusive bomb-dab of a finished press-man at the end of his beat, so notoriously destructive to a standing job, would all contribute to render a design abortive which hath only this advantage to boast, that a man may be a printer without a single letter in his house. add to this that the *cast* being three descents removed from it's parent the sharpness of the letter is obtunded, and the beauty  
of

*General hist. of Printing*, and lastly in that of the two *Mr James's*, and was a part of the priory of *S. Barth.* and

of the prototype is vanished away. as a specimen we subjoin the page of *Sallust* which has been before mentioned.

CATILINA. CAP. XIX. 53

In legibus ambitus interrogati pœnas dederant. Post paullo Catilina, pecuniarum repetundarum reus, prohibitus erat consulatum petere; quod intra legitimos dies profiteri nequiverit. Erat eodem tempore Cn. Piso, adolescens nobilis, summæ audaciæ, egens, factiosus, quem ad perturbandam rempublicam inopia atque mali mores stimulabant. Cum hoc Catilina & Antonius, consilio communicato, parabant in Capitolio Kalendis Januariis L. Cottam & L. Torquatum Consules interficere; ipsi, fascibus correptis, Pisonem cum exercitu ad obtinendas duas Hispanias mittere. Ea re cognita rursus, in Nonas Februarias consilium cædis transfulerant. Jam tum non Consulibus modo, sed plerisque Senatoribus perniciem machinabantur. Quod ni Catalina maturasset pro curia signum sociis dare; eo die, post conditam urbem Romanam, pessimum facinus patratum foret. Quia nondum frequentes armati convenerant; ea res consilium diremit.

XIX. Postea Piso in citeriorem Hispaniam Quaestor pro Prætoris missus est, adnitente Crasso; quod eum infestum inimicum Cn. Pompeio cognoverat. Neque tamen senatus provinciam invito dederat: quippe fœdum hominem a republica procul esse volebat: simul, quia boni quam plures præsidium in eo putabant: & jam tum potentia Cn. Pompeii formidolosa erat. Sed is Piso, in provinciam ab equitibus Hispaniis, quos in exercitu ducebat, iter faciens, occisus est. Stant, qui ita dicunt, imperia ejus injusta, superba, crudelia, barbaros nequiverat: alii autem, equites illos, Cn. Pompeii veteres fidosque clientes, voluntate ejus Pisonem,

ad-

*Gadd* after he had obtained his pardon followed his business for some time as a journey-man with *Mr Bettenham*. afterwards he commenced master for himself at a house in *Denmark-court* in the *Strand*. unsuccessful there he privately shipped off himself and his materials for the other side of the *Atlantic*; and, whether it were that having escaped the one fatality he met with the other we know not; but nothing hath since been heard of him.

and in this house wrought formerly as a journeyman with *Mr Palmer*, a gentleman well known since in the philosophical world, *Dr Benj. Franklyn* of *Pbiladelphia*.

The late *MR CASLON*, the *Coryphæus* of Letterfounders, was not trained to this business. he was originally a *Gun-lock-graver*, and was taken from that instrument to an instrument of very different tendency, *the propagation of the Christian faith*.

In the y. 1720 the *London Soc. for promoting Christian Knowledge* in consequence of a representation made by *Mr Salomon Negri* a native of *Damascus* in *Syria*, well skilled in the oriental languages, who had been professor of *Arab.* in places of note for a great part of his life, deemed it expedient to print for the use of the *Eastern churches* the *N. Test.* and *Psalt.* in the *Arab.* language for the benefit of the poor Christians in *Palestine, Syria, Mesopotamia, Arabia* and *Egypt*; the constitution of which countries allows of no printing: and *Mr Caslon* was pitched upon to cut a fount.

He cut the *Eng. Arabic* which we see in his specimens. this was after the y. 1721 and before the y. 1726. in which latter y. the Soc. had procured "two new founts of *Arab.* types, viz. One from the *Polyglott* matrices; and Another of a lesser size called an *Eng. body*, made on purpose for their service; and 6250 psalters printed from a copy sent from *Aleppo*, as approved by the patriarch of *Antioch*."\* the fount which the Soc. speak of first was letter cast from *Mr Grover's* matrices, now ours: the second which they mention was letter cast from the fount cut by *Mr. Casl.*

*Mr Caslon* after he had finished his *Arab.* fount cut the letters of his own name in *pica Rom.* and placed the name at the bottom of a spec. of the *Arab.* and *Mr Palmer*

\* Extract of several letters relating to this design, *Lond.* 1726. 8vo. seeing

seeing this name advised *Mr Casl.* to cut the whole fount of *pica*. *Mr Casl.* did so; and as the performance exceeded the letter of the other founders of the time, *Mr Palmer*, whose circumstances required credit with those which by this advice was now obstructed, repented the advice and discouraged *Mr Casl.* from any further progress.

*Mr Casl.* disgusted applied to *Mr Bowyer*, and was encouraged to proceed by *Mr Bowyer* and *Mr Bettenbam* (the last of whom died 6 Febr. 1774, *ferè centenarius sanæque mentis et memoriæ*) and *Mr Casl.* always acknowledged *Mr Bowyer* as his master, and that he had taught him the art: in which art *Mr Casl.* arrived to that perfection that we may without fear of contradiction assert that a fairer specimen than his cannot be found in *Europe*; that is, *Not in the World*.

*Mr Caslon's* first foundery was in a garret in *Helmet-row*: afterwards he removed into *Iron-monger-row*: and about 37 years ago into *Chiswel-street* (all in the parish of *St. Luke, Midd.*) where the foundery now is and an account shall be given of it hereafter.

He died 23 *Jan.* 1766 aged 74, in the commission of the peace for the county of *Middl.* leaving behind him the character of a tender Master, and an honest, friendly and worthy man. he is buried in the churchyard of *S. Luke*.

1730. *Mr Jacob Ilive* was a printer, and the son of a printer, but he applied himself to Letter-cutting, and carried on a Foundery and a Printing-House together. in the y. 1734 he lived in *Aldersgate-street*, over against *Aldersgate-coffee-house*. afterwards when *Calasio* was to be re-printed under the inspection of *Mr Romaine* or of *Mr Lutzena* a Portuguese Jew who corrected the *Hebr.* as we ourselves did sometimes another part of the work, he removed to *Lond. house* (the habitation of



of the late *Dr Rawlinson*) on the opposite side of the way, where he was employed by the publishers of that work. this was in the y. 1746. but his foundery had been purchased 3 Jul. 1740 by *Mr Job. James*. it lies in the boxes named *Jugge*, and has undergone very little alteration\*.

In the year 1751 *Mr Ilive* published a pretended translation of *The book of Jasher* said to have been made by one *Alcuin of Britain*. the account given of the translation is full of glaring absurdities: but of the publication this we can say from the information of the Only-One who is capable of informing us, because the business was a secret between the Two: *Mr Ilive* in the night-time had constantly an *Hebr.* bible before him (*Sed qu. de hoc*) and cases in his closet. he produced the copy for *Jasher*, and it was composed in private, and the forms worked off in the night-time in a private press-room by these Two after the men of the Printing-house had left their work. — *Mr. Ilive* was an expeditious compositor though he worked in a night-gown and swept his case *to pye* with the sleeves. he knew the letters by the touch.

*Mr John James* succeeded his father in the y. 1736 1736.

\* This it was;

OCCIDENTALS  
all.

{ *Mr Ilive's*  
Foundery.  
1734.

GREEK, *nonp.* 200. another 80 *lb.* these sets of matrices are in some other hands. they never came to *Mr James* although he paid for them.

ROM. 2 *l.* *Eng.* the small letters only, 27. *pic.* similiter 27. *brev.* broad-f. 54. *sm. pic.* 70. another, the small letters and doub. only 39. *nonp.* cap. 27.

ROM. and ITAL. *doub. pic.* 154. *gr. pr.* 212. *Eng.* 236. *pic.* 214. *long-pr.* 230. *brev.* 255. *sm. pic.* 248.

FIGURES, *pic. fract.* 20. MERCANTILE MARKS, *pic.* 17.

BRACES, RULES and FLOWERS, 30.

and

and died in the y. 1772. his foundery consisted of the united founderies of

*Rolij the German,*  
*Mr Grover the father,*  
*Mr Thomas Grover the son,*  
*Mr Moxon,*  
*Mr Robert Andrews,*  
*Mr Silvester Andrews his son,*  
*Mr Head,*  
*Mr Robert Mitchell, and*

*Mr Jacob Ilive;* and of a considerable collection besides, of whose former owners we can say nothing\*: the stock of many artists and the labour of many years.—a multifarious collection, and such as never before was nor hardly ever will again be in the possession of a single person.

Of these we must observe as to the learned languages, that the *Oriental* matrices came first into our foundery from *Mr Robert Andrews* who purchased *Mr Moxon's* foundery, the *Greek* from *Mr Grover*, and that the *Eng.* matrices came from both. and that though *Mr Thomas James* began his foundery with a foreign pur-

\* These may be considered as a distinct foundery and distinguished by the title of *Anonymous*; for we know not whence they came. our account of *Mr James's* purchases is accurate, and these are not included amongst them, but at the end of our scrutiny remain unclaimed. let them then be called

A Foundery } The anonymous Foundery.

*anonymous.*  
*absq; dat.*

ORIENTALS.

ARAB. *doub. pic.* ÆTHIOP. *Eng.*

OCCIDENTALS.

GREEK. *gr. pr.*

ROM. and ITAL. *gr. pr. Eng. long-pr. and brev. — 2 l. doub. pic. 2 l. gr. pr. 2 l. Eng. 2 l. pic. all full faced capitals. sm. pic. Bourgeoisé, nonp. and pearl.*

SEPTENTRIONALS.

GOTHIC, *pic.* ANGLO-NORM. *pic.*

ENGLISH, *Eng. pic. long pr. and sm. pic.* of all which a more full account will be given in the ensuing catalogue.

chase

chafe yet the bulk of it is made up of *English* workmanship.

A desire to preserve the memory of this foundery, the most antient in the kingdom and which may now be dispersed, has been the cause of this little history, which we believe is tolerably exact. but if any gentleman who has been inquisitive after these matters (a subject so far new as that it hath not professedly been treated upon by another) will be pleased to make additions to it, they will be received with thankfulness by the same curiosity which excited this production.

It is with regret we mention that the foundery has considerably suffered in its descent to the present times. for over and above the imperfections which are specified in the catalogue several whole founts are missing, the account of which our first motive will not suffer us to omit. they are these;

#### ORIENTALS.

HEBR. *Canon, Two-l. gr. prim. great-prim. another. another dageshed. Eng. pic. and Bourgeoise.*

SAMAR. *Great-prim. pic. sm. pic. and long-pr.\**

ARAB. *Two-l. Eng. doub. pic. and pic.*

COPTIC, the new hand. but see p. 46. *not.* — and it certainly was the *Alexandrian* which they called *New Coptic.*

#### OCCIDENTALS.

GREEK, *Parag. Bourgeoise, and nonp. 2 sets.*

ROM. *Doub. pic. in relievo.\*\** (there were but few of this

\* The punches of the *long-pr.* remain.

\*\* The term is here applied to the matrice, for of matrices only are we here speaking. a punch in *relievo* forms a matrice in *creux*, and this matr. produces a type in *reliev.* such are the common types. if the punch be in *creux* the matr. will be in *reliev.* and the type in *creux*, and the effect of this type will be the reverse of the effect of the former.

*Yciar* calls this effect not improperly *las letras blancas.*

this fount cut) 4 l. pic. fm. lett.\* 2 l. pic. cap. fm. pic. *Supra-and-infra-script. ITAL. Small can. Rolij. and some*

To explain all this by an object familiar enough;—the letters of the sum inserted in the body of a *bank-note*, were they metal types, would be from matrices in *creux*; the letters of the same sum in the margin from matrices in *relievo*.

*Juan de Yciar* or *Yzciar* (and this we should have said long ago) a *Biscayner* who are in general very expert at penmanship, was a writer at *Saragoça* in the y. 1529. *escriptor de libros* he calls himself in the y. 1547, and about the y. 1550 he set forth a book containing specimens of the hands used in *Spain*, with receipts for making ink. the specimens were formed by the pen of *Yciar* and cut on wood by *Juan de Vingles*, and the book was printed at *Saragoça* in 4to. — a very curious book it is, and we have it: but so mutilated by some fool who has had it before us that we can only wish it were in our power to give a complete account of it.

But, mutilated as our copy is, enough is left to say that the *Spaniards*, who have done less than any nation towards the advancement of learning, followed the division of the *French* into *letras formadas* and *letras bastardas* which answer to the *lettre de forme* and the *lettre bastarde* of *Tory* and to the *typographicals* and *scriptorials* of the *English*. the former of which are tied down to a certain model, the latter left at large to the guidance of a luxuriant pen.

The *typographicals* of *Yciar* in our maimed copy are

*Alphabeto Griego.*

*Letra antigua*, which is *Rom.* called by the *French*, *lettres Attiques qu'on dit autrement lettres antiques* & vulgairement *lettres Romaines.* and *Cancellaresca*, which is the *Aldine* or *Ital.*

These divisions are according to the face only. there is no subdivision into sizes or bodies more than *peones y prolongados* and *testo y glosa*, which last is the most remarkable, and shews (if *Yciar* may in this point be sufficiently depended on) that as we gave our names from the books of the church so the *Spaniards* of that age gave their names from the books of the canonists. — but it is to be remembered that we are speaking from a *writer*; not from a *typographer*: and that the *Spaniards* are not formed for letters; nor will a race of *Huartes* change their nature. besides, they are under the *ungulæ* and *unci* of *St Dominic*.

Now, though the negative testimony of an unlearned people is but poor authority for us to rely upon, yet if any thing may be concluded

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\* The punches remain, and a set of matrices in metal.

some other sets of smaller consideration, which we apprehend may be found amongst the waste and pye\*  
men-

cluded from this, it is that in the time of *Yciar* no precise names had been given to the bodies. he himself comes nearest to the notion of bodies with his *text* and *gloss*, and this is no nearer than *great* and *small*. the antient distinctions were applied to the face only without technical regard to the dimensions of that face. all that was *Rom.* was *Rom.* and all that was *Greek* was *Greek*. and in truth the distinctions of *Monf. Torin* are all in this manner taken from the face. for after his first division into *lettre de forme* and it's antistoich *lettre bastarde* (our authority is *Mr Maittaire's* extract) he goes no further than this; *il y a lettre ronde, lettre Bourgeoise, lettre de sommes, lettre Romaine, lettre Grecque, lettre Hebraique, & lettre Aldine*; no consideration being had of their size. and we believe the accuracy of that age went little further. nay, a *piaculum!* *Mr Maittaire* himself is limited in his descriptions but by the vague boundaries of *majusc.* and *minusc.* a circumstance which corroborates something hinted by us before, that *Mr M.* was not well acquainted with this branch of typography.

Destitute therefore of necessary assistance we are unable at present to ascertain the times when the bodies in different nations received their respective names, which times we are very desirous for many reasons to ascertain, and we will certainly ascertain those times if we meet with materials for our purpose. especially the times when our own names were imposed upon the *regulars*, which not through any little partiality to our own country we prefer to all other names except the old *Germ.* division into *prima, secunda, &c.* the most obvious, most simple, and most natural; and consequently bidding fairest for the most antient division. our own we can as yet trace no farther backwards than the *y.* 1647.

To conclude with *Yciar*. he was also author of *Arte breve y provechoso de cuenta Castellana y arithmetica*, which has been printed more than once. our edit. enlarged from *F. Juan de Ortega* is dated *Saragoz.* 1559. 4to.—prefixed is the effigies of the author *ætat xxv.* but had the exergue said *lxxv.* the appearance of the visage would have answered.

\* This same *pie* is a thing well enough known in the art and mystery of printing: but the derivation of the term by which we call it is not now understood.

We heard once an old compositor say that it came from a *pie*, i. e. a *pie-coquinal*, in which diverse favourable things are mingled and heaped up together.—probably he was a *Gloucestershire* man and remembered *squab-pie*, an *olla podrida* of horrid ingredients, such as once

at

70 OF ENGLISH FOUNDERS,

mentioned in p. 42, and containing to the amount of above 6000 matrices.

SEPTENTRIONALS.

ANGLO-SAXON, *Doub. pic. pic. long-prim.*

ANGLO-NORMAN, *Two-l. Eng.\**

ENGLISH, *Two-l. gr. prim.\*\* doub. pic. long-prim.*  
and *Bourgeoise.*

This

at an *upzitting* or some such odd banquet almost suffocated the stranger-guests and killed a cat.

The *Dutch* term, founded on the same gulose notion is *passet* for they too may have a *salacacabia* of their own equipotent. and so we think they have, and they call it *hutspot*.

But the etymon of our expression is from the *chapel* and not from the *kitchen*. the allusion, purely typographical, was to the *pie* (*pica*) in which were intermingled different bodies and different faces and different colours and much confusion, as we have observed before. and it appears plainly enough from hence that the *Dutch* have taken their conception from a word in our language which has more significations than they were aware of, and in their translation of this polyfeme into their own language have turned our *pie* to *passet*.

\* Destroyed by the owner himself at a time when one would think copper was scarce: for he converted them to another use and sunk flowers, and other things on their backs.

\*\* This fount (whence it came we know not) was lost before *Mr James* purchased the foundery of the *Groovers*: for *Mr Pasmore Stevens* applying to *Mr James* for *Eng.* of this body, namely as he called it, *great old-fashioned letter*, *Mr James* having at that time no matrices of that body and face himself procured it to be cast by *Mr Caston*.

*Mr Stevens* was a gentleman of a typographical turn, but no great adept. he purchased some letter at *The Hague*, and when he came home he printed for his recreation. he used wooden chases nailed upon planks: no composing-stick: no head-sticks, foot-sticks, side-sticks, gutter-sticks, quoins, or other furniture, but nails only with which he pegged his matter together: his balls were a bunch of waste paper: his tympan and frisket a dirty handkerchief: his prefs for small work the ball of his thumb; for larger a rolling-pin and old rags. he was an antient bachelor of odd humour and of *Dutch* taste, in his garb and gesture antique indeed, and the furniture of his house was of the reign of *Qu. Eliz.* the work in which he delighted was below the degree of *Drops* or *Patters* or *Chaunts* or *Runs*. he devised and printed *title-pages* of strange and ludicrous books *speedily to be published* which were never to be published, nor indeed had any existence; and

This list is made by comparing some old catalogues of the separate founderies with some joint catalogues of them united as our own. but we are of opinion that the ostentatious desire of making a full specimen and a great shew by casting the same face upon different bodies has prevailed here too, and that the *Oriental*s are still in the foundery described by us under other names. — the others we certainly have not.

Part of one of these joint catalogues we subjoin. it was written by *Mr James* himself, and we alter it no otherwise than by reducing it to our own order\*.

To

and these title pages he dabbed up in the cool of the evening at the corners of the public streets to stir up the expectation of those who stopped there. — this was *his* amusement, and harmless enough. — he printed likewise the epitaphs of his friends richly bedizened with

“The sun, the moon, and all the stars.”

the greatest of his performances was the epitaph of *Dr Holmes* late Prof. of *S. John's coll. Oxon.* which he conceived himself in honour bound to print (and we have it in *black* letter and *red* ink) for some favour shewn by the coll. in the renewal of a lease. it makes a *whole-half-sheet*, and for work of this bulk wooden chases may suffice. — *Sutter's* portables are little more. — *Mr St.* was an honest inoffensive and a good natured gent. — so was his friend who brought him to our acquaintance; a gent. not unknown in the suburbs of *Parnassus* by the name of *Health's Sickness*. — *requiescant in pace!*

\* Matrices for the learned languages in the foundery of *Mr James* 1767.

#### ORIENTALS.

HEBR. *Can.* 2 l. *gr. pr.* 2 l. *Eng.* — *doub. pic.* the same with points. — *gr. pr.* numb. 1, 2. the same with points. — *Eng.* numb. 1, 2. the same with points. — *pic.* numb. 1, 2. the same with points. — *sm. pic.* the same with points. — *long pr.* — *Bourg. brev. nonp.* — *Eng. Germ. pic. Rabb. sm. pic. Rabb. long-pr. Rabb. brev. Rabb. nonp. Rabb.*

SAMAR. *Gr. pr. pic. sm. pic. long-pr.*

SYRIAC. *Doub. pic. gr. pr. pic.*

ARAB. *Two-l. Eng. doub. pic. gr. pr. pic.*

#### MERIDIONAL.

ÆTHIOP. *Gr. pr. Eng.*

#### OCCIDENTALS.

GREEK, *Antient Ms. capitals.* — these are the *Alexandrian.* — *doub. pic.*

To mention other defects. — the specimen will shew that several of the matrices are unjustified. this being but an accidental circumstance does not in the least affect the goodness of the type though it affects it's appearance in the *casting*. the matrices were amassed at all events to augment the collection, and the operation of the file was suspended till a call for the type should make it necessary. so this defect is no more than a proof that the matrices have not been impaired by use.

Another circumstance it may be necessary to mention relating to the difference in the number of matrices of the same face and body, which may lead to a suspicion that those of a lesser number are imperfect. but this is not the fact. the difference arises from a difference in the quantity of ligations, which have been always cut in a greater or smaller number according to the humour or fancy of the artist. We own ourselves admirers of ligatures, for they are certainly ornamental and elegant; and it is to be wished that they could be used in typography with the same ease as they are displayed in calligraphy. but this is impossible: fusile

*pic. large f. doub. pic. sm. f. paragon, gr. pr. numb. 1, and 2. Eng. numb. 1, 2, 3. pic. numb. 1, 2, 3. sm. pic. long-pr. numb. 1, (large f.) 2, 3. Bourg. brev. numb. 1, 2. nonp.*

ROM. and ITAL. — *non recensentur quoniam non é doctioribus.*

## SEPTENTRIONALS.

ANGLO. SAX. *Doub. pic. gr. pr. Eng. pic. numb. 1, 2. sm. pic. long-pr. brev.*

ANGLO. NORM. *Gr. pr.* — Mr James calls these *antient Ms. capitals*; but misnomers of this kind are not to be regarded.

ENG. *Two-l. gr. pr. doub. pic. numb. 1 (large-f.) 2. gr. pr. numb. 1, 2. Eng. numb. 1, 2, 3. pic. numb. 1, 2, 3, 4. sm. pic. numb. 1, 2. long-pr. numb. 1, 2, 3, 4. Bourg. numb. 1, 2. brev. numb. 1, 2, 3. nonp. COURT, doub. pic. Eng. SECR. gr. pr. SCRIPT. doub. pic. (Union) Eng. pic. long-pr.*

HIBERN. *pic.*

CONFLICT. *Bisb. Wilkins's Real Character.*

MUSIC, *Two-l. gr. pr.* — *gr. pr. psalm-music.*

FLOWERS, *One sheet new cut. One sheet more ancient.*

types



types are not so tractable as the pen of a ready writer: and we scruple not to call a fount complete though it be destitute of every jugation. otherwise a fount of *van Dyck's* or *Voskens's* may be called incomplete because it wants the *sb* and *fk* of *Mr Caslon*. an hearer does not consider whether the words of a speaker are made up of *doubles* or *singles*. a fount therefore is perfect when it perfectly speaks the language of it's nation.

In the ensuing catalogue we have used our endeavours to distinguish the founderies out of which *Mr James's* was made up, to restore to every one their proper works, and to render to all their due. and this it has been said would be a disparagement to *Mr James*. but we think quite otherwise. we think it tends to his commendation. the intent indeed has been by intermixing the several founderies to consolidate them into One, and the difficulty of restauration has not been inconsiderable. but it would have been ungenerous in us to have concealed the names of the artists whose labours are collected into our foundery; for every man should enjoy the merit of his own performances. the whole taken together is *Mr James's* foundery whether acquired by purchase or the operation of his own hand. if not no person's library could be called his own unless he were the author of every book contain'd in it.

A word or two must be added in relation to the Specimen. it was begun by *Mr James* in the y. 1736. in which y. after the decease of his father, he entered into business for himself, and was designed to shew the variety of matrices with which his foundery abounded. therefore it is a specimen only of the types which he could cast for those who wanted; no reference being made to the situation of the matrices from which he would have cast

cast them. but notwithstanding the number of years intermediate the specimen was left unfinished by *Mr James* at the time of his death, and that which was left has been mangled since his decease. not that there was any occasion for such references: for *Mr James* was possessed of the matrices, and consequently of the secret of adapting them to his purpose. to supply this deficiency in a specimen of the matrices (for as such the specimen is now to be considered) has been attended with trouble incredible to any but one who upon a like occasion shall attempt the same. and such an occasion we believe there will never be.

For the Specimen some apology is to be made: neither the form nor the matter is so judicious as we could wish: but the greatest part of it was composed long ago and it was almost impossible now to alter it. incorrectness must be overlooked; because Letter-founders generally compose their own specimens. and this might be sufficient to apologize for deficiencies in the Composing part. but we must use another plea in extenuation of enormities in this part unavoidable; the confinement of large bodied letter to a narrow measure: though for blemishes of this sort the just allowance will be made by those of judgement. it shews the letter, the common purpose of this kind of specimens.

We have inserted specimens of several matrices which the great improvements made in the art of letter-cutting have rendered altogether useless in typography; but these specimens will be found of critical use to an antiquary for whose sake we have inserted them, regardless of the charge that we deform our Specimen, or of another more material accusation, that by multiplying particulars we endeavour to enhance the value of our foundery. the latter we can easily refute: for the  
sets

fets we speak of besides the rudeness of the workmanship are imperfect and consequently unsaleable, and will probably be taken from the foundery before it is disposed of to prevent the trouble of a future garbling\*. and this consideration must extend to those objections which may be made against things cast in haste without justification for the purpose only of shewing the faces.

Hitherto we have spoken only of Matrices. the Punches though in order they are first must come last; and of them we have but little to say: for these having performed their office by formation of the matrice are generally like other useful instruments which have discharged their duty, neglected discarded and thrown away.

The *entire loss*, the *waste*, and the *rubbish* of our foundery in this article are great. the *waste* and *rubbish* are in weight about 120 *lb.* and were we to put down *tale* instead of *weight* (the *pufils* which seem to make the greatest part of this quantity not much exceeding in bigness the little end of a *pointrel*) the number would be very great. but covetous of preserving the remembrance of every thing which in *Mr James's*

\* Such are those which being uniques cannot be perfected without new punches; and if they were made complete it would be no more than *oleum et operam*, &c. because they are either out of use, or the times afford better. as

The antique *Hebr.* spec. 7.

*Leusden's Samar.* sp. 27.

2 *l. gr. pr. Greek*, sp. 38.

The *Runic*, *Gothic*, and some other recondites the matrice for which are incomplete and useles.

but of the founts which are in daily use the imperfects will continue, as they mutually aid and help out one another. for the same reason also will continue those which have been cast aside (not by their owner) under the name of *waste*.

*Foundery*

*Foundery* was curious or uncommon, we have re-scrutinized these, and have left behind us nothing but the *Rom.* and *Ital.* in which is nothing either curious or uncommon.

The same likewise have we done to the matrices, the *waste* of which now remaining and disposed of in order, is in number about 2600. the *rubbish* in weight about  $\frac{1}{2}$  *Cwt.*

A work of some trouble. but *virtù* hath been gratified amongst the *rubbish* of punches by some originals of *Wynkyn de Worde*: some punches of the *Two l. gr. pr. Eng.* mentioned in p. 48. they are truly *vetustate formâq; et squalore venerab.* and we would not give a *lower-case-letter* in exchange for all the leaden cups of *Haerlem.* So much for

THE FOUNDERY of Mr JOHN JAMES,

*The last of the old English Letter-Founders.*

THE number of those who now exercise the profession in *Engl.* is *Four*; the antient number, though the *Star-chamber* hath ceased to limit. and this number might be thought unnecessary in our times did it not serve to prevent a monopoly. the price of *Hebr.* has been raised since the decease of *The founder at the Priory.* for learning is now considered as a cast off tool to be sharpened occasionally for sordid advantages: and the propagation of our art, the preservatrix of literature, which was once the care of princes and rulers is now regulated by the maxims of *huckstry*;—aye, 'faith, and so is literature itself too. for neither can a degree, the small token of many years service, be obtained in the Universities without the intervention of an excise-man, nor an alphabet of 24 be imported from abroad without *tax* or *duty.* — they fall under the denomination of *dry goods* and the alph. of 24 is gabelled

gabelled at 11*d.*  $\frac{11}{20}$ . additional incumbrances to much greater which deter the studious, and cause the visible decay of learning in *England* \*.

Of

\* Pleasant enough it is to contemplate the gradations by which the dispersion of knowledge amongst the people hath been effected. *en et ecce!*

By restraints on the *founders*.

By restraints on the *printers*.

By exclusive patents for making *paper*.

By exclusive patents for printing *Bibles, testaments, and comm. pr. books. necnon omnes libros quoscunq; quos in templis hujus regni uti mandavimus aut postea mandab.*—a lumping patent!

for the *Bible with annotations.*

for the *N. Test.*

for *psalters.*

for *primers.*

for *catechisms.*

for *prayer books.* and, to bring devotion to it's *focus*, for "living-voice of *metre-psalm.*"

for the *Pandect.*

for the *statutes.*

for *statute books, acts, proclam. &c.*

for all manner of *books touching the comm. law.*

for *Lat. Greek and Hebr.*

for *dictionaries.*

for *grammars.*

for *accidences.*

for the *Crisp-cross-row.*

for *school-books generally.*

for *Maps and charts.*

for *maps, charts and plots of England and Wales.*

for all manner of *books or tables touching cosmography, geography or topography.*

for *Music.*

for *ruled paper for music.*

for *songs.*

for *almanacs.*

for *almanacs and brief chronicles.*

for *single books.*

And

Of the present Founders the senior is *Mr Will. Caslon*, the son of the late *Mr Caslon*. "This new  
"foundry

And lastly, when entreaties were all exhausted,  
By exclusive patents for *things printed on one side of a sheet or of any part  
of a sheet of paper*.  
By the charter to the *Comp. of Stationers*.  
By taxes upon the *Universities*. and to close the whole  
By a sweetener to authors of a *lease for years of their own works*.

Not but that indulgences of some sort were requisite in the infancy of the art "when there were but few books and few printers within "this realm which could well exercise and occupy the science and "art of printing," but these were granted upon good consideration, the encouragement of a newly invented "feat" which opened the hidden mine of knowledge to a besotted world. yet were they few, and to endure but a short time. *Grafton's* patent was for three years only, for the printing of *Coverdale's* bible. afterwards they became numerous as briefs for fire and water, high winds, hail-storms and thunder-showers; tenants at rack-rent and burthened with numerous poor. and for any other fundries which packed *secund. artem* may be strained to the dam. of £1000 and three-half-pence, and bring grift to the *Ch.* and *Staff*.

When the people began to emerge out of darkness into light, and to shew a desire for instruction, they were soon taught to pay for their curiosity by these shameful patents, by which the most necessary books were monopolized, and first of all those which first of all should have been privileged.

But these patents and monopolies produced miffitations and grumblings, and a petition from the inferior printers to the privy-council against them; setting forth that they were contrary to law, and that no such ought to be granted. — and they affirmed that they might and would (and so indeed they did too) print any lawful book notwithstanding any commandment of the queen.—The House of Commons took the matter into consideration, and the patentees, the richer printers, making a virtue of necessity, deemed it expedient to toss a cade to the whale, and to yield to the *Comp. of Stat.* in 1585 certain books towards the relief and maintenance of the poorer. — here's a list of some:

By *Barker* the *Queen's* printer,  
The *N. Test.*  
The *paraphr.* of *Eras.*  
The 2 *vols.* of *homilies.*  
The *articles* of *religion.*

The

“foundery was begun in the y. 1720. and finished, “1763.” so we are told in a note at the end of their specimen

The *Queen's injunctions*.—all “*pro templis*” and to be purchased by every parish in the kingdom.—but mark it was the profit only of the *N. T.* which *Barker* relinquished, with a proviso that he printed them himself; and with another proviso that he retained some for secret services. yet this was in the time of *Q. Eliz.* and these books the beginning of the reformation scarce then completed.

*Tottel* the law-printer had more in him of the wisdom of the serpent.—he kept his law-books to himself, and yielded *Dr Wilson upon usurie*, and *the sonnets of th' earle of Surrey*.

*The Warden*,—an almanac to be stuck on walls.

Another,—*Calvin upon Daniel*, *The practice of prelates*, and *The image of God*.

Another,—*Agrippa of the vanitie of sciences*, and *Sententiæ pueriles*.

Another, *The art of rethoric*, *The courtier*, *The flower of friendship*, and *The image of idlenesse*.

But most of them with restrictions and reservations yielded unwillingly the remainder in fee of a squeezed orange. for *HOMO HOMINI*,—without a metaphor!

Other examples numberless might be given but we content ourselves with two of recent date because we are all acquainted with the plunder.

*Baskett* the patentee for bible-printing in *Engl.* having besides obtained a lease of their printing-houfe from the *Univ. of Oxf.* and having also as he thought secured the printing-h. at *Edinburgh*, immediately levied upon the populace an advance of £60 *p cent.* on *bibles* and *comm. pr. books*, raising an enormous tax upon the people for reading the *scriptures*, and for learning to “*pray by rote upon the book.*” and this is what is called *religion*. he imposed upon the simple folk at his own price books printed on bad paper and worse letter.—for 11*d.* the duty charged by *government* on a ream of paper he charged to the people 11*s.* so they were taxed *this way* and *that way*, yet the assigns of *Moses* had no part of the gains.

More moderate were *The Comp. of Stat.* who for the additional 1*d.* charged upon *almanacs* charged to the people no more than 3*d.*—such are the effects of charters and patents granted to leeches. and to such leeches only be they granted as to *Rock* and others who are panders for the devil.—but why are the people such fools?—*comm. prayer* and *scripture* they may have for their *tythes*.—for *almanacs* they may revive *The clogg*,—or there is a vagabond *Israelite* who sells “*Perpetual almanacs that lasts for ever.*”

But

specimen published in 1764. although the same note tells us that though it was finished yet it was not finished, "but would (with God's leave) be carried on, &c."—— *Amen.*

In the specimen of their characters, excellent as we have said before, is nothing censurable but the silly notion and silly fondness of multiplying *bodies*: as if the intrinsic of a foundery consisted in the numerosity of the heads!— we reduce the specimen to method, and hope that the arrangement (of the languages at least) will be pursued in the next edition: \* we say the arrangement of the *languages*

But of *Baskett* more is to be said, that not content with *England* he was for extending his monopoly into *Scotland* where was a patentee under like powers for *Scotl.* as *Bask.* for *Engl.* but *Bask.* calling himself *King's Printer for Gr. Britain* insisted upon vending his books in *Scotl.* under *The treaty of Union*, but that *Watson* the patentee for *Scotl.* an ingenious man, should not under the same *Treaty* vend his books in *Engl.*— this produced a contest, and the Case was published at *Edingb.* 1720. 4to.

*Mr Caslon's* } \* *Mr Caslon's Foundery.*

Foundery. }

Those which have no name affixed are supposed to have been cut by *Mr Casl.* himself.

#### ORIENTALS.

HEBR. Biblical, 2 l. *Eng.* — *doub. pic.* and *gr. pr.* (*Casl. jun.*) *Eng.*  
— *Eng. excavated*, or *Hutter's leading-string-Hebr.* — a spec. may be seen in *Lyons's gramm. pic.* (*Casl. jun.*) — *long-pr. brev.* (*Casl. jun.*) 2 l. *gr. pr.* (*Casl. jun.*)

SAMAR. *pic.* cut by *Dummer.* SYR. *Eng.* (*Polyglott*) ARAB. *Eng.*  
ARMEN. *pic.*

#### MERIDIONALS.

COPT. *pic.* ÆTHIOP. *pic.*

#### OCCIDENTALS.

GREEK, *Doub. pic.* and *gr. pr.* (*Casl. jun.*) *Eng.* and *pic.* (*Head*)  
*long-pr.* and *brev.*  
*sm. pic.* and *nonp.* (*Casl. jun.*)

ETRUSC. *Eng.*

ROM. and ITAL. All the regulars.

Irreg. and tit. 5 l. *pic.* 4 l. *pic.* (*Mitch.*) *can.* (*Mr Moxon*) 2 l. *doub. pic.* (*Casl. jun.*) 2 l. *gr. pr.* 2 l. *Eng.* and 2 l. *pic.* full f. cap.



guages at least; for there is in a Founder's specimen a small advantage which would be lost to novices were he to follow us in the arrangement of the *letters*: the view at one look of the diminution of the sizes. yet we submit to his consideration whether he would not shew better judgement were he to rank in this manner, making the proper distinctions;

*Title-letters and irregulars above the scale (ending with Two-l. gr. pr.)*

*The Seven regulars.*

*Intermediates, and irregulars below the scale (beginning with Two-l. pic.)*

cap. (*Mitch.*) 2 l. pic. (*Castl. jun.*) *parag.* and *sm. pic.* (*Castl. jun.*) *Bourg. minion, nonp.* and *pearl.* but *Mr Castl.* is casting a *Patagonian* which will lick up all these diminutives as the ox licketh up the grass of the field. — PROSCRIPTION-letters to the measure of 20 lines of *pic.* supported by arches, with the intermediates downwards to 4 l. of *pic.*

#### SEPTENTRIONALS.

GOthic, *pic.*

ANGLO. SAX. *Eng. pic. long-pr.* and *brev.* (*Castl. jun.*)

ENGL. *Doub. pic.* and *gr. pr.* (*Castl. jun.*) *Eng. (Head) Eng.* more modern, and *pic.* these two are one and the same. the acts of parl. are printed on them; therefore call them as *Dr Ducarel* and the act call them "*the common legible hand and character.*" — *long-pr.* and *brev.* — 2 l. *gr. pr.* and *sm. pic.*

MUSIC, *Round-headed.* — but a more expeditious though a less beautiful way of printing *music* than by *metal-types* is generally used now: stamping on pewter, which is durable enough for a *song.* — yet *Fought* a *German* founded in *music*, and obtained a patent about the y. 1766. he lived in *St Martin's lane*: but he returned to his native place, and *Falconer*, a disappointed harp-fichord-maker, purchased the patent. — he proceeds occasionally as necessity requireth.

FLOWERS, and the rest of the *apparatus.*

This is the best account we can give of this capital and beautiful foundery, the possessor of which refused to answer the natural questions because, forsooth, answering "would be of no advantage to us. if we wanted letter to be cast he would cast it." but this we can do ourselves. — it is to be observed that the querift was  $\sqsubset$  xv.

and

and we seem to wish that in our catalogue and the disposition of our foundery we had done the same ourselves. but we had proceeded so far that the trouble would have been great to have changed our method.

*Mr Thomas Cottrell* is in order *à primo proximus*. he was in the late *Mr Casson's* house, an apprentice to *dressing* but not to *cutting*. this part he learned, as *Mr Moxon* terms it, [“] of his own genuine inclination” ; to which we add “roufed by *The fat of quadrats*.” he began in the y. 1757 (in conjunction with *Baltus de Graff* who had served with *Mynb. Voskens* of *Amsterdam*, the same as we suppose, or the son of the same, whom *Mr James* calls *Foskins*\*) with a fount of *Eng. Rom.* and has since that time cut all the common *Rom.* and *Ital.* founts as low as to a *brevier* which he thinks low enough to spoil the eyes; and some uncommon founts, as *Proscription* or *Posting* letter of great bulk and dimension as high as to the measure of 12 *l. of pica*: a fount of *Two-l. Eng. base Secretary*, or the common *engrossing-band*: and a fount of *Norman* for the intended edition of *Domes-day-book*,\*\* which if the undertakers go on as they have begun will by *domes-day* hardly be finished. he is about to cut as we hope a fount of *Russian* for a gent. who compiles a *Rufs.* dictionary; the same gent.

\* *antèd*, p. 56.

*Mr Cottrell's*  
Foundery.

\*\*\* So *Mr Cottrell's* foundery consists of

OCcidentalS.

ROM. and ITAL. All the regulars and irregulars, and title-letters to *Bourgeoise*.

PROSCRIPTION letter, upwards from 4 *l.* to 12 *l. pic.*

SEPTentrionalS.

NORMAN. *Eng.*

ENGLISH. *Two-l.-Eng. base Secretary.*  
*Doub. pica Scriptorial.*

who

who translated into *Engl. The grand instructions of her Imperial Maj. Cath. II. for a new code of laws for the Russian empire, Lond. 1768. 4to*, to whom we wish success. and *Mr. Cott.* is now cutting a fount of *doub. pic. Scriptorial.*—he lives in *Nevil's-court*, in *Fetter-lane*, obliging, good-natured, and friendly; rejecting nothing because it is *out of the common way*, and is expeditious in his performances.

*Mr Joseph Jackson* was in *Mr. Caslon's* house too. an apprentice to the whole art, into which he launched out for himself upon the same principle as did *Mr Cottrell*: for actuated by the same motives they both flew off together.—*Mr Jackson* lives in *Salisbury-court* in *Fleet-street*. he is obliging and communicative, and his specimen will *adjuvante numine*, have place amongst the literate specimens of *Engl. letter cutters*—the prognostics are these.\*

*Mr Isaac Moor* was an ingenious *White Smith* in *Birmingham*, from whence he removed to *Bristol*, and

## \* ORIENTALS.

HEBR. *Doub. pic.*PERSIC *Eng.*

BENGAL OR MODERN SHANSCRIT. a corruption of the older characters of the *Hindoos*, the antient inhabitants of *Bengal*: cut for *Mr Will. Bolts*, Judge of the Mayor's Court at *Calcutta*, for a work in which he was engaged at the time of his sudden departure from *England* about the y. 1774.

{ *Mr Jackson's* Foundry,  
1773.

## OCCIDENTALS.

GREEK *Eng. Long-pr. Brev.*ROM. and ITAL. *sicut et reliqui.*

## SEPTENTRIONALS.

ENGLISH, *Two-l. gr. pr.*SCRIPTORIAL, *Doub. pic.* nearly finished; and

He has likewise PROSCRIPTION letters beginning at 12 *l. pic.* the same with those of *Mr Cottrell*, the first who cut letters of this dimension.

leaving

leaving his original occupation made his first essays in *Letter cutting* and *founding* at that place he now lives in *Queen-street Upper-Moor-fields*, and carries on the business there in partnership with *Mr Pyne* a book-seller at *Bristol*.\*

These are the present *Engl.* Letter founders.

Some others of less note are to be mentioned who of late years have exercised the occupation here, but have either quitted it or exercised it occasionally, or have left the kingdom; as

*The Westons*. these are mentioned by *Ames*, and this is all we can say of them; unless we intimate our

*Mr Moor's*  
Foundry,  
1770.

\* The proprietors of this foundry began their enterprize with a resolution "to establish their credit upon the proportion and beauty of their letter, and they entreat the curious and critical to make a minute examination and comparison of the letters and founts of every size with the same letters and founts of the most respectable founders in the kingdom. for as all letters whether *Rom.* or *Ital.* bear a great similitude the one to the other they apprehend that the beauty or deformity of them are only to be discovered by such a comparison; in which they hope will be set aside the influence of custom and prejudice, and propriety elegance and mathematical proportion only attended to, which being done they apprehend it will appear that the sizes in their sp. of 1770 bear a greater likeness the one to the other than those of any other Founder. they purpose also to keep their founts to a *standard body and line*, by which means they shall be enabled to have a stock by them for the more immediate supply of additions and imperfections without waiting the delay of casting," — their letter is neat. — *We do* "set aside the influence of custom" and call it *the law of fools*, but we must recommend to the consideration of the proprietors the difference between *scalping* and *counter-punching*.

The contents of the sp. of 1770 are

OCCIDENTALS.

ROM. and ITAL. All the regulars. — Tit. and Irreg. 8*l. pic.* 6*l. pic.* 5*l. pic.* 4*l. pic.* can. 2*l. gr. pr.* sm. pic. bourg. nonp. and pearl.

suspicion

fuspicion that *Ames* who was an arrant blunderer has made *English-men* of the *Weststeins* of *Amsterdam*.— he was a *Plane Iron maker* and lived at the *Hermitage*, and was *Secretary to the Soc. of Antiquaries*. he was unlearned yet useful. he collected antiquities and particularly old title pages, and the heads of authors, which he tore out and maimed the books. for the first of these crimes he made some amends by his **Typographical Antiquities**: for the second by his *Cat. of Engl. beads*\* taken from the collection of *Mr Nicholls*.

*Mr Dummers* and *Mr Jallefon* were both foreigners, but they founded in *England*, and the former who

\* This performance is not to be despised. — judiciously executed a work of this sort would be an appendage entertaining and useful to the readers of *Engl. biography*. and it ought to be done at the common labour expence and charges of these *Iconoclasts*. because their depredations are a grand impediment to another who should attempt it, and if this *gout* for prints and thievery continues let private owners and public libraries look well to their books, for there will not remain a valuable book ungarbled by their connoisseuring villainy: for neither honesty nor oaths restrain them.

Yet these *fanciers*, if prints themselves are to be collected, instead of being injurious to every body might make themselves serviceable to posterity, and become a kind of *medalists* (who by the bye are almost as great thieves as their-selves, though the hurt they do is not so extensive as it lies chiefly among themselves who all hold this doctrine “that exchange is no robbery” but if they could filch without exchanging no scruple of conscience would prevent them[ ]). we say they might render themselves useful to posterity by gathering together the historical, political, satyrical, anecdotal and temporal pieces with which the age abounds; adding an explanation of the intent and meaning for the instruction and amusement of times to come— the misfortune is, they must buy the One, but they can steal the Other, and steal they will although watched with the eyes of *Argus*. unless the valuables like some other *jocalia* are shewn to them through a grate; and even then the keeper must be vigilant.

was

was a *Dutch*-man cut the *Samaritan* exhibited in *Mr Caslon's* specim. the latter was a *German*, and lived in the *Old Bailey*. he proposed from *three sets* of punches to cast *six* bodies of letter; *brevier* and *long-pr.* from one set, *Eng.* and *pica* from another; and *doub. pic.* and *gr. pr.* from a third.—but they both retired to their native countries.

*Mr George Anderton* of *Birmingham* attempted *Letter-founding*. he took *Mr Sam. Caslon* to be his mould maker who had been mould-maker to his brother the late *Mr Caslon*, and on occasion of some dispute had left him. *Mr Anderton* printed a little specimen of *Gr. pr. Rom.* and *Ital.* in the y. 1753.

*Mr Job. Baine* published a specimen (very pretty) without a date. it exhibits *gr. pr.* and *pic. Greek*, and (we take no notice of title-letters) the *Rom.* and *Ital.* regulars beginning at *gr. pr.*—and the bastard *sm. pic.*—*Mr Baine* left *Engl.* and is now we think alive in *Scotland*.

*Mr Baskerville* of *Birmingham* that enterprising place, made some attempts at *letter-cutting*, but desisted and with good reason. the *Greek* cut by him or *his* for the *Univ. of Oxf.* is execrable. indeed he can hardly claim a place amongst *letter-cutters*. his typographical excellence lay more in trim glossy paper to dim the sight.

*Mr Joseph Fenwick* was a lock-smith and worked as a journey-man in *David-str.* in *Oxford road*. invited by an advertisement from *Mr Caslon* for a smith who could *file smooth* and make a good screw, he applied; and is now mould-mender in ordinary to *Mr Caslon*.  
but

but his ingenuity hath prompted him to greater things than a good screw. he hath cut a fount of *Two-l. pic. scriptorial* for a divine, the planner of the *Statute at Plaisterer's ball* for demising and to farm letting servants of both sexes and all services. of him *Mr Cast.* required an enormous sum when he thought that no body could do the work but himself. *Mr Fenw.* succeeded at a very moderate expence; for he has not been paid for his labour. the plausible design of the fount was the relief and ease of our rural vineyarders, and the service of those churches in which the galleries overlook the pulpit.

*T. Richards* who lives near *Hungerford-street* in the *Strand*, calls himself *letter-founder* and toyman. but he seems to be more properly (if we understand his hand bill) an instrument-maker for marking the shirts of soldiers to prevent plunder in times of peace. — but we have seen no specimen either on paper or on rags. yet we take him to be a subsidiary in the room of *Howard* and *Phillips*, and *Whitehouse*, *Tbwait*, *Est*, and *Lepper*, and others of the sodality of those who work for others more than for themselves.

Our history now approacheth the converging point, which centers in a *Caledonian* whose name is *MP Phail*. it is said that he hath cut two full faced founts one of *Two-l. Engl.* the other of *Two-l. sm. pic.* hath made the moulds, and casts the letter his-self. if this be true [(]and we have reason to believe that it is not altogether false) he must travel like the circumforanean printers of names from door to door soon after the invention of the art, with all the apparatus in a pack upon his shoulders; for he

he is a *nullibiquarian*, and we cannot find his founding-houfe.

So much for *The Founders*.

We fhall now in purfuanee of a fecond intention endeavour to draw into one point of view an account of the feveral matrices which are at this time in *Engl.* confining ourfelves to the learned forts and the lefs common forts of types, the common fort needing no enumeration as they are in the hands of every Founder.

There may be deficienc[i]es in our account as the Univ. of *Oxf.* have publifhed no fpecimen as we believe between the years 1706 and 1770. and the fpec. publifhed in the laft of thefe years is of no fervice to us, nor of any credit to that learned body. it was printed at the requeft of foreigners. and is a fpecimen of letter only. but the drift of their requeft was not to know what letter the Univ. purchafe of *Mr Cafton*, but to know what matrices the Univ. have which neither *Mr Caft.* nor any one elfe is poffeffed of but themfelves.

From the Univ. of *Cambr.* who were backward in the reception of the art, and have been lefs fedulous fince, we never faw a fpecimen (in fact they have not the matter to work upon) and it is poffible that pu[n]cheons matrices or types may be in the poffeffion of private perfons to whom we fhall be thankful if they fupply what in us is wanting.

Omitting then the antient founderies of which we can fay nothing with certainty as they are either deftroyed or intermixed with others, the founderies now in the kingdom according to the apparent date of their exiftence are thefe;

The



# S P E C I M E N.

Excusatos nos habeant eruditi quibus obvenerit typorum *Jamesianorum* specimen accuratis perlustrare oculis, quòd minus quam expetendum esset, in linguis præsertim reconditioribus, eliminatum prodeat: in animo erat dedisse emendatissimum, etsi fat se fecisse existiment opifices, si, posthabitis preli cæterisque maculis, ostendatur literarum facies —limæ non defuit labor; at cessante *Fusore* cessavit *fornax*, et defuerunt fusi ad emaculandum typi.

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## O R I E N T A L S.

H E B R E W.

B I B L I C A L.

Two-line English, modern.

בראשית ברא אלהים את  
השמים ואת הארץ: והארץ  
היתה תהו ובהו וחשך על-פני

HEBREW.  
Biblical.

*Bynneman*, 1 (2). Matrices 32.

Two-line English, No. 2.

בראשית ברא אלהים את הש  
מים ואת הארץ: והארץ היתה

*Bynneman*, 1 (2.) Matrices 32.

OCCIDENTALS.

G R E E K.

English. *Alexandrian.*

ΜΑΚΑΡΙΟΣ ΑΝΗΡΟΣ ΟΥΚ ΕΠΟ  
ΡΕΥΘΗ ΕΝ ΒΟΥΛΗΛΑ ΣΕΒΩΝ ΚΛΙΕΝ  
Ο ΔΩΛΜΑΡΤΩΛΩΝ ΟΥΚ ΕΣΤΗΚΑ

*De Worde 8. Matrices 31.*

Double Pica.

Α Β Γ Δ Θ Λ Ξ Π Π Σ Υ Ψ Ω  
α β β γ Γ δ ε ζ η θ ι κ λ μ ν  
ξ ο π ρ ρ σ ς σ τ ι υ φ χ ψ ω

**Ε**Νῆκεν ὁ Θεὸς τῇ τῷ ἀνθρώπῳ φύ-  
σει τὰ σπέρματα τῆς ἀρετῆς.

*De Worde 1 & 2. Matrices 284.*

Great Primer.

Α Δ Ζ Λ Μ Ξ Ρ Σ Υ Φ Χ Ψ Ω  
α β β γ δ ε η θ κ μ ν ξ π ρ ρ σ ς σ τ φ χ ω

*De Worde 9. Matrices 131.*

The *Polyglott Foundery*,  
 Bish. *Fells*,  
 Mr *Junius's*,  
 Mr *Moxon's*,  
 Mr (*John*) *Grover's*,  
 Mr *Thos. Grover's*,  
 Mr *Rob. Andrews's*,  
 Mr *Silv. Andrews's*,  
 Mr *Head's*,  
 Mr *Robert Mitchell's*,  
 Mr *Tho. James's*,  
 Mr *Will. Caslon's*,  
 Mr *Jac. Ilive's*,  
 Mr *Joh. James's*,  
 Mr *Tho. Cottrell's*,  
 Mr. *Joseph Jackson's*,  
 Mr *Isaac Moor's*,

all which may be contracted into six;

*Bp Fell's* and *Mr Junius's* } which compose the *Oxford*  
 foundery.

*Mr James's* which comprizes all the rest  
 except the modern founderies, which  
 are those of

*Mr Caslon* }  
*Mr Cottrell* } the present founders.  
*Mr Jackson* }  
*Mr Moor* }

and the fynopsis will be this:

#### O R I E N T A L S.

HEB. *Bibl.* Two-l. Eng.—*Jam. Cast.*

Doub. pic.—*Jam. Cast. Jackf.*

Gr. pr.—*Jam. Cast.*

Eng.—*Oxon.* (called in the *Oxf.* Specimen  
*brevier*) *Jam. Cast.*

Eng.

- Eng. open serviles—*Cast.*  
 Long-pr. (called in the *Oxf. Spec. nonp.*)  
 —*Oxon. Fam. Cast.*  
 Brev.—*Fam. Cast.*  
 Two-l. gr. pr. (called in the *Oxf. Spec. doub. pic.*)—*Oxon. Cast.*  
 Sm. pic.—*Fam. Cast.*  
 Nonp.—*Fam.*  
*Rabb.* Pic. Long-pr. Brev. Nonp. } *Fam. only.*  
*Hebrew-German. Eng.*  
 SAMAR. Doub. pic. *Leusd.*—*Fam. only.*  
 Gr. pr. with the *Eng. face*, (called in the  
*Oxf. Spec. Engl.*)—*Oxon.*  
 Eng.—*Fam.*  
 Pic.—*Cast.*  
 Long-pr. (punches) *Fam. only.*  
 SYR. *vulg.* Doub. pic.—*Fam.*  
 Gr. pr.—*Fam.*  
 Eng.—*Oxon. Fam. Cast.*  
 Pic.—*Fam.*  
 ARAB. Doub. pic. } *Fam. only.*  
 Gr. pr. }  
 Eng.—*Oxon. Fam. Cast.*  
 Pic. (punches) *Fam. only.*  
 PERSIC }  
 TURCIC } Eng.—*Oxon. Jacks.*  
 MALAIC Eng.—*Oxon.*  
 BENGAL *Jacks. only.*  
 ARMEN. Eng.—*Oxon.*  
 Pic.—*Cast.*  
 ÆTHIOP. Gr. pr.—*Oxon. Fam.*  
 Eng.—*Fam.*  
 Pic.—*Cast.*
- MERIDIONALS.
- COPTIC Eng.—*Oxon.*  
 Pic.—*Cast.*

G O T H I C.

Pica.

Α Β Ε Κ Λ Π Ϟ Ρ Σ Τ Υ Ζ GOTHIC.

A (1). Matrices 12.

A N G L O - S A X O N.

Great Primer.

Anð þorǵyƿ ur ure ǵyltar ƿpa ƿpa ƿe SAXON.  
 þorǵifað urum ǵyltenðum. Anð ne ǵe-  
 ABCDEFFEHIKLǾNOPQRSƿð

*De Worde* 11. Matrices 25.

Great Primer. No. 2.

Fæder ure þu þe eart ou heore-  
 num. ƿi þin nama ǵehalǵoð: to-be-  
 cume þin ƿice ǵerƿurðe þin ƿilla

*De Worde* 11. Matrices 21.

English.

ƿ e æ g h o s ƿ ƿ e ƿ j ð ð  
 A b c f ð i ƿ r t ƿ y ð þ ƿ j ƿ j

*De Worde* 11. Matrices 34.

E N G L I S H.

Two-line Great Primer.

And be it further  
enacted by the Au

*Byddel 7. Matrices 70.*

Great Primer.

And be it further enacted by the  
Authority aforesaid, That all and

*Byddel 2. Matrices 80.*

Great Primer. No. 2.

And be it further enacted by the  
Authority aforesaid, that all and

*Wolfe 5. Matrices 121.*

English.

And be it further enacted by the Authority  
aforesaid, That all and every of the said

*A (1). Matrices 66.*

ROMAN CAPITALS.

Five-line Pica.

**B C D E** ROMAN.

*Copland 1. Matrices 47.*

Four-line Pica.

**A B C D E**

*Copland 2. Matrices 27.*

**abemnoru**

Leaden Matrices, compleat.

Two-line Great Primer.

**A B C D E F B**

*Copland 5. Matrices 21,  
with the nine Greek matrices.*

ROMAN AND ITALIC.

Canon.

Quousque tan-  
dem abutere,  
*uousque tan-*  
*dem abutere,*

*Copland 4. Matrices 141*

French Canon. No. 3.

Quousque tan  
-dem abutere,

*Berthelet 2. Matrices 85.*



## OCCIDENTALS.

GREEK	Alexandr. — <i>Jam.</i> Doub. pic. — <i>Oxon. Jam. Cast. Baskerv.</i> Gr. pr. — <i>Oxon. Jam. Cast.</i> Eng. — <i>Oxon. Jam. Cast. Jacks.</i> Pic. — <i>Oxon. Jam. Cast. Jacks.</i> Long-pr. — <i>Oxon. Jam. Cast. Jacks.</i> Brev. — <i>Oxon. Jam. Cast.</i>
ETRUSC.	Pic. — <i>Cast.</i>
SCLAV. <i>Cyrul.</i>	Gr. pr. — <i>Oxon.</i> Two-l. Doub. pic. — <i>Oxon.</i> Sm. pic. — <i>Oxon.</i> Nonp. — <i>Jam. Cast.</i> Pic. — <i>Cast.</i>
ROMAN and ITALIC	} <i>passim.</i>

## SEPTENTRIONALS.

RUNIC	Pic. — <i>Oxon. Jam.</i>
GOthic	Pic. — <i>Oxon. Jam. Cast.</i>
SAXON	Gr. pr. — <i>Jam.</i> Eng. ( <i>Mrs Elstob's</i> ) <i>Oxon.</i> Eng. — <i>Jam. Cast.</i> Pic. — <i>Oxon. Jam.</i> Long-pr. — <i>Jam. Cast.</i> Brev. — <i>Jam. Cast.</i> Sm. pic. — <i>Oxon.</i>
DANISH	} <i>Oxon.</i>
SWED. <i>Eng.</i>	
ISLANDIC	} <i>Cottr.</i> — and the <i>British Museum.</i>
NORMAN	
ANGLO- NORMAN	{ Gr. pr. } <i>Jam. only.</i> { Eng. }
ENGLISH	of some sort, <i>punchions sealed up in an earthen pot.</i> — <i>Oxon.</i> Doub. pic. — <i>Jam. Cast.</i>

Gr.

Gr. pr.—*Jam. Cast.*  
 Eng.—*Jam. Cast.*  
 Pic.—*Jam. Cast.*  
 Long-pr.—*Jam. Cast.*  
 Brev.—*Jam. Cast.*  
 Two-l. gr. pr.—*Jam. Cast. Jacks.*  
 Sm. pic.—*Jam. Cast.*  
 Nonp.—*Jam.*

## DERIVATIVES

from the SAXON, NORMAN and ENGLISH.

COURT	Doub. pic.	} <i>Jam.</i>
	Eng.	
SECRET.	Gr. pr.	} <i>Jam.</i>
	Two-l. Eng. <i>base Secr.</i> — <i>Cott. only.</i>	
CURSIVES	Various.— <i>Jam. Jacks. Cott. Fenw.</i>	
HIBERN.	<i>Jam. only.</i>	
CONFLICT.	<i>Jam. only.</i>	





## A P P E N D I X.

THE subject of the preceding Dissertation is in some degree new to the world, and of more importance than at first it may appear to be. Those, who were acquainted with Mr. Mores, know that he would not willingly have sacrificed so large a portion of time, expence, and labour, in pursuit of an uninteresting object; nor need it be added, that his extensive abilities and steady perseverance rendered him perhaps of all others the properest for so difficult an undertaking. He had also the advantage of perusing the MSS. of the late Mr. *James*, whence he derived the knowledge of the several Dutch anecdotes he has related. It may therefore, on the whole, be pronounced an excellent performance: in which, however, some casual omissions may be occasionally supplied, and some slight mistakes rectified.

One general remark must naturally occur to the most superficial reader. The author's whimsical peculiarities in *abbreviations* and in *punctuation* deform his pages, and too frequently involve an otherwise clear sentence in obscurity. Mr. Mores, it is true, has atoned for this inconvenience, by the manly strength of thought and acuteness of observation with which this little work abounds. But the reader, whether for amusement or instruction, expects his ease to be consulted, if it can be done conveniently; and is apt to lay aside a book in which many unnecessary impediments are thrown in his way. A striking instance of this assertion may be seen in Mr. Capell's "Prolusions;" a book of merit, and in every other respect incomparably well printed, yet no one can possibly read it for a quarter of an hour with pleasure. But no greater can be given than Charles Butler's two 4tos. one on English Grammar, and the other on Bees, Oxford, 1634; in which, however well they may deserve it, I think nobody will take the disagreeable trouble of reading three lines. The uncommon mode of printing the letter *s* in Mr. Ames's *Typographical Antiquities* should likewise here be mentioned.

That the early printers were their own Founders, may be  
taken

taken for granted with Mr. Mores, whose enumeration of them p. 4-8. (excepting only his omission of Corfellis, whose existence, it may be supposed, he disbelieved) is faithful and entertaining.

P. 11. In a letter to archbishop Usher, dated July 18, 1653, Bp. Walton says, "I hope we shall presently begin the work; yet I doubt the *founders* will make us stay a week longer than we expected. — We have resolved to have a better paper than that of 11s. a ream; viz. of 15s. a ream." A great price! In the same page a doubt is suggested, from M. de Bure, whether any copies of Castell's Lexicon were printed on *large* paper. But this doubt may instantly be removed by inspection of the very fine copy on large paper in The British Museum, which is the same that was presented to King Charles the Second. A second is in the Lambeth Library; and a third, I believe, in the library of the cathedral church of Chichester. There is a tradition, M. de Bure says, that only *twelve* copies of the Polyglott were printed in that size. — May I be excused a short digression? A thin 4to pamphlet, 1660, intituled, "Sol Angliæ Oriens Auspiciis Caroli II. Regum Gloriosissimi," and adorned with an admirable head of that monarch, is inscribed, "Serenissimo & Potentissimo Principi ac Domino Domino Carolo, ejus nominis Secundo, Augustissimo Britanniarum, Franc. &c. &c. Monarchæ, Fidei Defensori, &c. Regi Clementissimo, SOTERIA super Sacratiff. ejus Majestatis incolumitate apud exteros; GRATULATORIA de ejusdem reditu ad suos; VOTIVA pro omnigena Animæ, Corporis ac Regiminis Felicitate, Carmina sua, illis Linguis, quæ in Lexico, quod sub prelo est, Polyglotto Orientali, exhibentur, humillime offert, suo & Sociorum nomine, EDMUNDUS CASTELL, S.T.B.;" whom Bp. Walton, in his Preface, calls "Virum in quo eruditio summa, magnaue animi modestia convenere: qui in Samaritanis, Syriacis, Arabicis, & Æthiopicis, nullam non adhibuit diligentiam; Cantici Canticorum Æthiopici versionem Latinam procudit, necnon annotationes doctissimas in earundem linguarum versiones elaboravit." These acknowledgements, however, were inadequate to the services of Dr. Castell; who translated several books of the New Testament, and the Syriac version of Job where it differs from the Arabic; and,  
what

what equally deserved to be recorded, contributed more than a thousand pounds to the expences of the edition\*. Dr. Castell, who was born at Hatley in Cambridgeshire, was admitted of Emanuel College in Cambridge, 1621; and when he undertook the "Lexicon Heptaglotton," admitted himself of St. John's for the sake of the library. Seventeen years were spent by him in this laborious task, on which he bestowed incredible pains and expence, even to the ruin of his constitution and fortune, having expended a considerable patrimony on that work, and reduced himself in 1666 to extreme distress†. In that year, when he was overwhelmed with debts, the royal favour began to shine on him; he was made king's chaplain, and Arabic professor at Cambridge. In 1668, he obtained a prebend of Canterbury. The next year he published his Lexicon; and got the small vicarage of Hatfield Peverell; had afterwards Wodeham Walter rectory, both in Essex; and, towards the close of his life, the rectory of Higham Gobyon in Bedfordshire; where he died in 1685, and was buried in that church against the North wall of the chancel; where a tablet of black marble in a white stone frame, with a circular pediment terminating in a shield and supported by two brackets,

\* I shall subjoin the words of both: "Viros doctissimos conquifivi, qui prelorum correctioni & exemplarium quorundam collationi, &c. in vigilantes, mecum continuo adessent, quibus *Honoraria* pro laboribus exantlatis persolvi." Bp. *Walton*, Preface.— "*Honorarium* illud quod in Præfatione Waltoniana dicor accepisse, in illud ipsum opus non fundebam tantum omne, sed mille, plus minus, libras, ad promovendum illud, partim ab aliis sollicitando procurabam, partim ipse donabam ultro." Dr. *Castell*, Preface.

† "Socios quidem habui in hoc opere, sed perexiguo tempore mecum in illo commorantes, nescio an dicam, immensitate laboris plane exterritos. Quos diutius retinui, hi fuerunt; D. M. Murray Grypswaldensis, vir non minus doctus, quam admodum ingenuus, cui per septennii fere spatium Arabicas meas concedideram collectiones; D. Gul. Beveridgius, vir in secretioribus hisce literis egregie versatus, per diem illius temporis, curabat Syriacas: prout in Æthiopicis per idem tempus operam impendebat suam M. D. Wanslebius, qui ad perpendendum ejus in iisdem ingenium, in varias Orientis oras longa atque periculosa suscepit itinera. Per plures annos, jam ætate provectus, & una cum patrimonio satis competenti, exhaustis etiam animi viribus, oculis caligantibus, corporis variis in hoc opere contractis, & dislocatis membris, relictus sum solus, sine amanuensi, aut vel correctore ullo." Dr. *Castell*, Preface.

from

from which drops a festoon enclosing another shield, was thus inscribed in his life-time:

*Edmund' Castell' S. T. P. regix majestati Caroli  
2i a sacris ecclesix Christi Cantuariens'  
Canonicus Lingux Arabicæ apud Cantabrig  
Professor. regal Societatis socius Auth' Lex  
Heptagl. Necnon Hujus Ecclesix Rector.  
Mortalitatis quod reliquum est tam  
ipsi quam lectissime ejus Conjugi D<sup>e</sup>  
Elizab. Bettefworth Petri Bettefworth  
militis aurati primo relietæ, deinde Johani  
Herris armig (cuj' fil' Wilhelm' una cum  
filia ej' Elizab. hic jacent) Anno ætatis  
Edmundi 68 D<sup>e</sup> Elizab. 64 anno Christi 1674  
Vivus hic legat humandum.*

جل جاء الدينة لذ ضيل من تلك \*

On the upper shield quarterly, 1 On a bend 3 cinquefoils. 2 A cross botone. 3 A fess wavy between 2 horseshoes. 4 In a canton sinister 2 lions passant guardant. Crest, a castle.

On the lower shield: On a bend 3 cinquefoils.

His Oriental manuscripts he bequeathed to the university of Cambridge, on condition that his name should be written on every copy in the collection.

P. 12. That the Hebrew characters were used earlier than 1484, see *The Origin of Printing*, 1776, p. 108. A copy of the Pentateuch, which was printed in 1482, most probably at the Monastery of Soncino, is preserved at Verona, and another in the library of the marquis of Baden Durlac.

P. 13. The *Pica* Coptic of Mr. Caslon was used by Mr. Bowyer (by whom the cutting of it was superintended) for Dr. Wilkins's edition of the Pentateuch, begun in 1729, and published in 1730. I have still this set of types in excellent preservation. On the article of Dr. Wilkins I shall soon have a more suitable opportunity of enlarging, in the *Anecdotes of Mr. Bowyer*.

P. 20. Mr. Mores very justly reprobates the use of *irregular* bodies; but Paragon should be exempted from this censure.

sure. The German printers had very early a type which they called *Paragon*, five *Secundus*; “ita dictus quod proximus à “Textuali, qui primus ex quotidianis.” The characters next inferior were, *Tertius*, or Great Primer; *Medius*, or English; *Cicero*, or Pica; *Garmond*, à Fr. *de Garmond*, ab aliis *Corpus* dict. quod ejusmodi literæ in *Corp. Jur. Civil.* edit. usurpantur; this latter is probably our Long Primer; and *Petit* the Brevier (i. e. the type used in the small Breviary). The lowest size at that time was *Nonpareil*.

P. 21. The letter which Mr. Moxon calls *Great Canon* should properly have been distinguished by the name of

## Oxford Canon,

which is considerably smaller both in face and body than the

## French Canon.

P. 21. By all means here, and in p. 69, read, “*Monf. Tory.*”

P. 26. On Mr. *Shelton*’s publication, I shall have occasion to say something in the *Anecdotes* of Mr. Bowyer.

P. 27. Mr. *Wanley* was certainly of University College, though he was at first of St. Edmund Hall. Of him also I shall take the opportunity of speaking farther in the *Anecdotes*.

P. 28. Of Mr. *Elstob* and his learned sister I hope also to preserve some curious particulars in that work. To those who know the whole history of *the Saxon punches and matrices*, it must be pleasant to observe the formal manner in which they are represented to have been deposited in the *Clarendonian* theatre in 1753. Of these types I have still a small font; which was used in 1767 for the Saxon words in Mr. Clarke’s valuable history of “*The Connexion of the Roman, Saxon, and “English Coins.*”

P. 61. Mrs. Fenner was afterwards married to Mr. Waugh, an apothecary, whom she survived. At a sale of her effects

effects in 1768 I purchased a quantity of waste metal which had been many years accumulating; among this parcel was a great variety of blocks similar to that of Sallust which Mr. Mores has exhibited in p. 62. One of these (a hand-bill for Dr. *Stoughton's* Cordial Elixir) I have preserved: and have also by me an accidental curiosity; a small lump dug out of the ruins occasioned by the conflagration in White Fryars, Jan. 30, 1712-13; which, by having been compressed between two solid substances, exhibits on its opposite sides what Mr. Mores would have called, an impression *en creux* and *en relief*. See p. 67.

P. 62. The account of Ged is less perfect than it might have been. I have a quarto half sheet, dated London, May 29, 1751, intitled, "An Account of some of the Advantages "of that Improvement in the Art of Printing, invented by "William Ged, late Goldsmith in Edinburgh; with Propo- "sals of a Subscription for enabling his Son, James Ged, "Printer, and now the only Possessor of this valuable Secret, "to carry it into farther Execution, for the Good of the "Publick, and the Benefit of his Family." By this account it appears that the plates for Sallust were completed by the elder Ged, and an edition actually printed at Edinburgh in 1736; and that in 1751 the son had all the father's tools, though considerably damaged by disuse.

P. 63. Mr. Caslon's Hebrew was first exhibited to the publick in the valuable edition of Selden, which passed through Mr. Bowyer's press between the years 1722 and 1726. The first font which he cast was an English Roman and Italic for the elder Mr. Bowyer, which was also used in Selden.

P. 74. Mr. Mores seems to have intended to have given a *specimen* from the many curious matrices in his Foundery, if he had lived to have published his Dissertation. And here it may not be unnecessary to observe, that when he speaks so frequently of OUR FOUNDERY, he was actually possessed of all the curious parts of that immense collection, which, after an accumulation of nearly three centuries, had centered in the late Mr. John James; a mass apparently of rubbish, but in which, Mr. M. says, *virtú* was gratified by some original punches of WYNKYN DE WORDE; which leads me to ob-  
serve



ferve, that a mistaken notion hath been propagated\*, that the *black letter* now in use is cast from the matrices of this celebrated Veteran. Almost every Founder is possessed of matrices for that species of types, almost as regularly as for *Roman* or *Italic*. The model of De Worde, however, has been very frequently followed by many of them.

P. 81. The ridicule which our learned author has thrown on the *second* of the Caslons flies harmless to the winds. That artist, who certainly had merit, though unequal to his father, is now no more; and is succeeded in business by a son, to whom we cannot recommend a better model than that of his worthy grandfather; on whom Sir John Hawkins has bestowed an elegant tribute of applause, vol. V. p. 127.

P. 82. Mr. Cottrell was deservedly a favourite with our author, whose character of him is just and impartial.

P. 83. Of Mr. Jackson he would have said more, if he had known him in 1779. The labour of six successive years has been diligently exerted since Mr. Mores described his Foundery in 1773. He too, after cutting a variety of types for the Rolls of Parliament (a work which will ever reflect honour on the good taste and munificence of the present reign), has employed his talents on *Domesday*, and in a manner more successful than his fellow-labourer. I have the pleasure of informing the publick, that the larger volume of that valuable record is nearly finished at the press, on a plan which I had the honour of projecting, and Mr. Jackson the skill to execute. To his *Occidentals* may also be added a beautiful *Pica Greek*, which he cut under the express direction of Mr. Bowyer, who used to say, the types in common use were "no more Greek than they were English†." And (under the direction of Joshua Steele, Esq; the ingenious author of "*Proſodia Rationalis*;" "an Essay towards establishing the Melody and Measure of

\* See Palmer's "History of Printing," p. 343.

† Every nation, probably, alters Greek, &c. a little to their own letters. See what is said of Gothic and Hunnic by Mr. Mores, p. 29. which is just the thing. There is no Greek types like the MSS. of Alexandr. or Beza, or the Inscription of Jupiter Ourios; they are modernized, or anglicized, to please our own eyes. *This remark is from the friend to whom I owe the beginning of the next note.*

"Speech,")

“Speech,”) Mr. Jackson hath augmented the number of Musical types \* by such as represent the emphasis and cadence of prose.

P. 85. I am sorry to observe the antipathies of Mr. Mores so predominant. A dispute which (I am told) he had with the Society of Antiquaries appears to have long lain rankling in his heart, and here bursts out in a dreadful storm on Mr. Ames their secretary; whose vindication I leave to the illustrator of his “Typographical Antiquities:” but shall take an opportunity of giving some biographical anecdotes of Mr. Ames in another work.

P. 86. The idea entertained by Mr. Mores of the ingenious Mr. Baskerville is certainly a just one. His glossy

\* “Fournier is said to be the inventor of printing music twenty years ago. M. Preuschen first thought of printing maps in 1773. He associated with M. Haas, a celebrated founder, who executed the types in 1775, and sent specimens of his performance to the Imperial Academy at St. Peterburg. See more in the Journal Encyclopedique, 1779, “Avril, p. 89.” The person who sent me this notice is persuaded, that he knows an universal improvement to all three species of printing. I must add, however, that Fournier’s claim, I imagine, is to the invention of stamping music on plates of pewter, which Mr. Mores, p. 81, mentions as having been practised in London by Foght, and which, as he properly observes, is less beautiful than types, though possibly more expeditious, and sufficiently durable for a song. The earliest use of musical types may be fixed, with Ames and Sir John Hawkins, to the “Polychronicon of Higden” in 1495, where the characters are sufficiently rude. Music was printed with plates, still earlier, at Milan. The types arrived at great perfection in Germany by the year 1500; in Italy about 1515; and in England, progressively, by Grafton (who obtained a patent for printing the statute-books, the earliest patent that is taken notice of by Sir W. Dugdale) about 1540; by John Day in 1560; and in 1575 by Thomas Vautrollier, the printer of the “Cantiones” of Tallis and Bird, who, though not printers, obtained from Q. Elizabeth a patent for the sole printing of music. In 1598 a patent, with powers still more ample, was granted to Thomas Morley; after the expiration of which, this branch of printing was exercised by every printer who chose it; and was greatly improved by Thomas Playford in 1660. See “History of Music,” vol. III. p. 56, 57. 174. IV. 341. 473. and V. 107–110; in which latter page, this learned and entertaining writer says, “the last great improver of the art of stamping music in England was one Phillips, “a Welchman, who might be said to have stolen it from one Fortier, a “Frenchman, and a watch-maker.” It is barely possible that Fortier may have been confounded with Fournier.

paper

paper \* and *too-sharp* type offend the patience of a reader more sensibly than the innovations I have already censured.

[P. 87.] I would say something of the names in p. 87. but that I am unwilling to drag them from the peaceful obscurity in which they are at present sheltered; and shall conclude these few strictures with transcribing some miscellaneous remarks on various words which may properly be called *technical* in Printing, from the margin of Mr. Bowyer's valuable copy of Palmer:

“*Type* from τύπος, which in its primary signification denotes *the mark that any thing leaves*. Thus, the PRINT of the nails: τύπος from τύπω, verbero, ferio, though some copies read τόπος. *Quibus impressa argilla typum fecit*. Plin. ἐνδύεται τύπος, Plat. *imprimitur typus*, ut citat Grot. ad Joan. xx. 25.

(2) The image or pattern of any thing.

(3) A pattern. An original to be imitated. 1 Theff. i. 7; as well as a copy which has been imitated from an original: for, like our English word COPY, it has both significations.

Τύπος παρὰ τὸ τύπῃν, quod non scribendo, sed impressione seu percussione efficiatur, unde ars typographica. Beza ad Joan. xx. 25.

Τύπος, a mark of any thing, *Signum*. The Romans anciently tied their wills and other written instruments with a string, and sealed it; which action was expressed by the word *Signare*. Under the Constantinopolitan emperors, the *Seals* were fixed on the margin of their instruments, and in some were appendent to them. The sealing and signing being now done together, both actions were expressed by the word *Signo*, to sign. *Signum* in Greek was called τύπος, and *Sig-*

\* “When Baskerville came to Cambridge, we told him that the exceeding sharpness of his letter, and the glossy whiteness of his paper, both beyond any thing that we had been used to, would certainly offend; and we spoke much in praise of, and shewed him, the paper with an yellow cast, on which H. Stephen's capital editions are printed. This, he told us, he could easily imitate, and accordingly executed some sheets; but they were by no means the thing, the colouring not being uniformly dispersed, but clouded or waved like a quire of paper stained with rain. I suppose Caxton's complaint of the *whit paper* (Origin of Printing, p. 44) arose from his having been used to read writings on *vellum*.”

*The person mentioned in the preceding note.*

*naculum,*

*naculum*, the seal; τυπωτήριον. Sometimes they stamp their name, which was τύπος. Hence applied to the printer's letters. The pendent seals being embossed were called βῆλλαι, being like the *Bullæ* which the children of the Romans anciently wore. Whence the Papal instruments themselves were called *BULLS*; and the printers *BALLS* from the same original, being protuberant and swelling. Salm. de Sig-nand. Testam. p. 42.

As the Greek word *Type* denoted a single letter, so the Latin word *FORMA* denoted one side of a sheet. Thus Erasmus, in a letter to Latimer, speaking of the first edition of his Greek Testament being rather too hastily done: 'Editum est pro temporis angustia satis accurate, verum mihi præter expectationem bona temporis pars præcastigandis *EXEMPLARIBUS* ac *FORMIS* denique corrigendis erat infervienda,' &c. i. e. in preparing the *COPY*, and correcting the *PROOFS*. See in Knight's Life of Erasmus, p. 29. Thus *Form* likewise seems to have been borrowed from the civil-law. The Emperors letters, being large and written on one side of a sheet, were called τύποι ὑραγματικοί, and *FORMATÆ*, or *FORMATÆ EPISTOLÆ*, CONC. VI. in Trullo c. 39. See D. Heins. on Act. XXIII. 25. and from him Grotius. Toland, in the Collection of his Pieces 1726, p. 297, thinks the Printers term of a *Form* came from the use of the word among the best writers: *FORMÆ literarum*, Cic. de Nat. Deor. l. ii. c. 20. But he is possibly mistaken. It is applied by the Printers to one side of a sheet, just as the *Formatæ Epistolæ* of the latter ages. Single types were sometimes called *Formæ*\*, composing *FORMATIO*, and printing *ars formandi*. See Meerman, vol. I. p. 10.

*Charta*, Gr. χαρτίον, originally signified not a paper in general, but a roll of paper, like a battoon, from χαρτὰς, bacillum, Hefych. Hence Catullus, *tribus chartis*, for three volumes. If. Voff. de LXX Int. c. xx. p. 67. Vid. & Salm. H. A. Script. — Jos. Scal. *Animad.* in Guiland. derives it from χαίρειν, the word with which they began their letters, as J. Alberti Obs. Phil. in Jac. i. 1.

\* Thus Trithemius, "invenerunt modum fundendi *formas*;" and Potken, "libri in diversis linguis *formis* æneis excusi." See Origin of Printing, p. 89. 121.

*Tympanum* signified the great seals, which made the impressions on the pendent seals. Rob. Mont. in Supplem. Sigeb. — *privilegium Bulla aurea tympano impressa roboratum*. Salm. ut supra, p. 325. Hence perhaps the Printers *Tympan*, which comes between the platten and the sheets, and is the immediate occasion of the impression.

*Codex*, from *Caudex*, whence *Codicilli*. Little pocket-books containing leaves of wood waxed over (not paper or parchment), in which the copies of letters were often written, or memorandums, and sometimes a note to a friend near hand. So Ep. Fam. IV. 12. *Puer Acidini mihi obviam venit cum codicillis*. See also IX. 26. *Epistola*, or *Volumen*; was a roll of paper sealed on the outside. Hence *interior Epistola*, Cic. ad Fr. III. 1. the *inner part of the Roll*, that which was nearer the end, that being rolled in first. Cic. ad App. VOLUMEN a te plenum querelæ iniquissimæ reddiderunt. Vid. Man. ad loc. Cic. & ad lib. IX. Fam. ep. 26. p. 44.

*Sheet*, from σχίδιον *Scheda*, *Sceaz*. Salm. ad Hist. Aug. Script. ad Firmum Vopisci, c. 3. p. 701. — ‘As much paper as ‘is made in one body; a single complication or fold of ‘paper in a book.’ Dr. *Johnson*.

*Scapus*, properly *Quaternio*, a *Quire*, originally xx sheets, afterwards x sheets folded together.

*Liber*, any number of sheets so folded. *Liber*, from βιβλίον, Æol. βίβλος, the inner bark of trees, applied to a book because first they wrote on barks of trees. Salm. p. 409. [See Prid. I. 391.]

*Signature*, from *Signatura*; which in the language of the Lower Age signified *signing*, which the Roman Authors would have used for *sealing*. See Salm. de Mod. Uf. p. 450, &c.”

J. N.

Nov. 16, 1779.





*The Committee on Publications of The Grolier Club certifies that this copy of Edward Rowe Mores' "Dissertation upon English Typographical Founders and Founderies" is one of an edition of two hundred and fifty copies, printed on Vidalon paper by D. B. Updike, The Merrymount Press, Boston.*

*The press-work was completed in*

*June, 1924*















